

VUE Weekly

EDMONTON'S URBAN VOICE



Life, the universe, *SimCity 3000* and everything • 7



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Your VUE

The PLUR thickens

Editor's Note: It's getting so you need a scorecard to keep up with the continuing fallout from music editor Dave Johnston's Sept. 16 VURBan Legends column, "A PLUR by any other name." Johnston examined the evolution of Edmonton's urban music scene over the past couple of years, from a small, underground, idealistic movement based on "peace, love, unity and respect" to a thriving music scene with a plethora of promoters—some of whom old-school ravers are dissatisfied with.

In the following issue (Sept. 23), *Vue* published an e-mail from "Rantin' Raver," criticizing local promoters. He had both general remarks and personal messages to specific promoters. Since he requested that his own name not be published, we decided to run the letter without his borderline-libellous and unconstructive insults directed at specific people.

In the next issue (Sept. 30), Rantin' Raver made *Vue* Weekly the target of his insults, calling us "assholes" and "retards" for daring to edit his immaculate prose—and for removing his references to specific promoters. And since he didn't request anonymity this time: we published his (alleged) name: Jeff Anger.

Anger/Rantin' Raver then called *Vue* Weekly editor-in-chief David Gobeil Taylor to complain about our publishing his second e-mail—which was sent to our general e-mail address, not letters@vue.ab.ca, a fact we acknowledged in our Oct. 7 issue—as well as his

name. He was evidently unaware that anything unsolicited sent to a newspaper is on the record and publishable.

Now the latest development: local promoter Keith Rubuliak claims to have received unwanted and insulting e-mails directly from Anger. He has forwarded two such e-mails to *Vue* Weekly, so we're publishing them—along with Anger's e-mail address. And since Anger thinks he doesn't need editing, we haven't changed a word.

One day soon, we'll tire of Anger's obvious play for attention. Oh, and in fairness to him, we'll finally publish what he originally wrote to *Vue* Weekly about Rubuliak: "Keith, it's not your scene, you poser." All this fuss over that? Some people have way too much time on their hands.

E-mail #1: To: Keith J. Rubuliak <defstar@compusmart.ab.ca> From: Jeff Anger <angryyoungmale@hotmail.com>

Dear Keith, How's it going you piece of shit? I supposed introductions are in order. I'm Jeff anger, antagonist to the stars, and you're the next victim. You could probably guess right now that I really really dislike you. You know me, but as another name. Too bad you'll never know how many people actually hate you. I remember back in the day, listening to OCK on cjsr, and thinking, gee, I wish I was a punk as him. He's really got his shit together, he's the man. But guess what OCK, I think you suck. Hardcore. What happened to punk rock? Yah yah bad religion was such a hit, and congrats.

But I suggest you keep your interests there, because your recent delvings into bringing djs and now the chemical brothers here make me sick. You dont know the first thing about the rave scene, let along electronic

music. You're just a conformist fucker with your mind only on the money. You dont care about the music, and it seems you havent for a long time. As long as it makes you cash, and oooooohh so much more popular. Fuck you, you corporate whore. I cant wait to see the day you crash and burn. Check the ego and get back to your roots, loser.

ps: I'd like a response... I want to know what you have to say. A lot of people are really unimpressed with you these days, and I should know. You and I have many mutual acquaintances... and people talk.

E-mail #2: To: Keith J. Rubuliak <defstar@compusmart.ab.ca>

From: Jeff Anger <angryyoungmale@hotmail.com>

Keith, Keith, Keith... when are you going to learn? Listen you fucking poser: it's NOT YOUR SCENE!!!!!!!!!!!!!! Get out while you still have some integrity intact...everyone thinks you are fucking joke.If you like Calgary so much, do us all a favor and fuck off down there for a while; In fact, how about forever—this town doesnt need maggot slime like you...

Keith J. Rubuliak's responds: Jeff Anger a.k.a. Rantin' Raver: Now that you have completely and publicly made an ass out of yourself by way of your published rants in *Vue* Weekly in addition to the recent nasty e-mails you sent to me, I thought I would take a minute to respond to your harassing e-mails and your public lunacy.

I find it very flattering that punk bands write songs about me, and I certainly love getting hate e-mail from ignorant people like you who just don't have a clue about what I am

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OCTOBER 14

THU 14 Bubba

FRI 15 The Kit Kat Club

SAT 16 The Kit Kat Club

SUN 17 Retro Variety Night
hosted by Atomic Improv

MON 18 New Music Mondays

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e-mail: <office@vue.ab.ca>
website: <http://vue.ab.ca>
VURB website: <www.vurb.com>

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Editor/Publisher

Ron Garth

<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming

<maureen@vue.ab.ca>

Editor-in-Chief

David Gobeil Taylor

<dtg@vue.ab.ca>

Music Editor

Dave Johnston

<music@vue.ab.ca>

Associate Editor

Paul Matwychuk

<paul@vue.ab.ca>

Staff Writer

David DiCenzo

<dlicenzo@vue.ab.ca>

Production Manager

Terry Cox

<tc@vue.ab.ca>

Office Manager

Glenys Switzer

<glenys@vue.ab.ca>

Layout Manager

Matt Bromley

<matt@vue.ab.ca>

Sales and Marketing Manager

Vicki Charron

<vicki@vue.ab.ca>

Promotions Manager

Aviva Kohen

<aviva@vue.ab.ca>

Advertising Representatives

Stephina Boyse, Sue Hodge,

Rob Lightfoot,

Angela Regimbald

<advertising@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

David DiCenzo (Sports)

<sports@vue.ab.ca>

Paul Matwychuk (Theatre, Books)

<theatre@vue.ab.ca>

Gary McGowan (Music Notes)

<musicnotes@vue.ab.ca>

Maureen Moore (Style, Food)

<style@vue.ab.ca, food@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Danielle Zyp (Visual Arts)

<visualarts@vue.ab.ca>

Contributors

Grahame Arnould, Richard Burnett,

Jennifer Cockrill-King,

James Grasdall, Todd James,

John Lekich, Peter Pachal,

Lesley Primeau, Alexandra Romanow,

Steven Sandor, Sasha, T.C. Shaw,

Janet Smith, Francis Tétrault,

John Turner, Dave Watson,

J. Wheelock, Yuri Wuensch

Cover Photo

By Johnny Buzzerio

Layout/Production Team

Matt Bromley, Terry Cox,

Mike Garth, Dave Johnston,

Glenys Switzer

Administrative Assistant

David Laing

Printing and Film Assembly

The Edmonton Sun

Distribution

Clark Distribution



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millennium COUNT DOWN 009 DAYS

By DAVID GOBEIL TAYLOR

2000 more than Y2K

As the fateful Y2K date approaches, to my surprise I find myself looking back at 1999 more often than I look ahead to the year 2000. Maybe it's because researching and writing this column has been such an educational experience; I admitted in my first-ever edition of Millennium Countdown that I knew nothin' about nothin' about Y2K; heck, I don't think I'd even heard of the abbreviation yet.

And after slogging through alarmist predictions of Armageddon, stubbornly optimistic predictions that all this millennium bug stuff is a bunch of hokey and everything between those extremes, I've come to the conclusion that few people—in North America, anyway—are going to notice any change at 12:00:00.01 a.m. on January 1, 2000. The bug will bite, sure, but it will be a cumulative process over the following days, weeks and months that probably won't add up to more than the occasional major inconvenience.

But it's easy to think of Y2K just in terms of a computer bug—the very acronym itself is oh-so-fin-de-siècle, after all. It's chic, modern, even metric—and it encourages people to look at the coming date change as a purely technological event. Sure, there's a nice inherent moral lesson to be learned about being too dependent on computers and other modern

crutches of convenience—but for gosh sake, it's the same moral as the Terminator movies when you come right down to it.

While inviting one kind of approach, the term Y2K by necessity discourages others. But that moment when the year changes from 1999 to 2000 isn't like rolling over an odometer: the event has tremendous psychological, sociological and, yes, even spiritual ramifications.

One of my earliest childhood memories is that of pondering the nature of time. I was born in 1970, and the year was 1977, so I had a handy mnemonic way to figure out that I was seven years old. Not having to rely on math or memory must have freed my brain to think of other things—for some reason, I asked my mother how old she was, and she responded, "Thirty."

To be 30 years old was inconceivable to me. That was more than four times my age—and back then, the two weeks before my seventh birthday seemed to last longer than a whole year does now. How could a person possibly live so long? At that age I had no real conception of history or antiquity—even now, it's hard to grasp just how long 2,000 years is—so my mother's lifetime might as well have been the age of the universe.

I was interrupted in my reverie by the realization that it was 4:00 p.m.—time for *Lost in Space* on Channel 43, the one on the UHF dial. At some point during that episode, Doctor Smith mentioned the year 2000. I thought nothing of it at the time.

Eventually, bedtime—8:00 p.m., as I remember—rolled around. I changed into my brand-new *Star Wars* jammies (R2D2 was my favourite character), my mother tucked me in and I lay in bed, staring at the ceiling, waiting to drift off to sleep. My mind had a habit of wandering off on its own

accord, making it difficult to relax—I'm still the same way today. (Perhaps if I'd spent less time watching TV and more time playing baseball, I'd have been more tired and more easily able to get to sleep. Plus I might have made pitcher in Little League a few years later, instead of being relegated to second base.)

All of a sudden, various experiences and thoughts of the day appeared unbidden in my mind, and achieved a convergence. To my young psyche, this was an epiphany, and I vividly recall every element of it.

My mind did the math all by itself: I would turn 30, my mother's age, in the year 2000. This date that seemed merely figurative, a metaphor for the future instead of an attainable moment of time, suddenly was real. If my mother could be 30, so could I—in the far, far, distant future, in the almost mythical year 2000, I would know my mother's reality that seemed so alien to me then.

I think of this childhood moment more and more often as the year 2000 approaches. I thought of it last New Year's Eve, when I suddenly realized on more than a passing, cerebral level that it was the year 1999. For the first time in my life, the year 2000 seemed within reach—in fact, I think that was the first time in my life I really, fundamentally believed it would come at all.

And now as I look at my handy list of issue dates for this column to make sure the production department puts the right number of days to go—that's right, 79—I realize that the year 2000 has always been a transcendent, spiritual symbol for me, an anchor to my earliest memory of synergy of the psyche, when observation and experience combined into something completely new for me: idea.

And I think back to January 4, 1999, when that number atop the column was barely lower than 365. The

Y2K bug was the new darling of the media, and every single article tediously explained exactly what a truncated date was and how it could affect an unprepared computer.

On that day, the Israeli government uncovered a group of American citizens calling themselves Concerned Christians who planned to cause a civil disturbance—not for any political goal, but as a way of forcing God's hand into bringing about the second coming of Christ and the end of the world. They were kicked out of the country and quickly dismissed as a bunch of kooks while the media went back to interviewing expatriate Russian COBOL programmers.

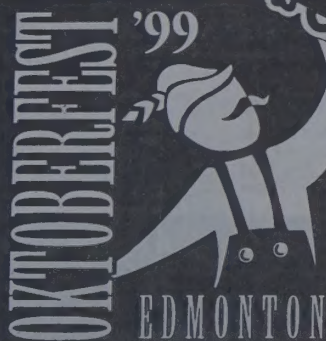
But this was an early sign that the year 2000 represents more than a weekend of on-call tech support to some people: it is the defining eschatological moment of humanity.

For the next few weeks, I'm going to get away from computers and power companies, and look at the more ethereal aspects of the year 2000. I'd planned to do so all along in this column; but it's easy to get trapped on the bandwagon and even forget that there are other vehicles you can commandeer.

Where in the Bible does it give anyone a reason to think A.D. 2000 is the year to end all years, literally? What does this date represent to non-Christians? What are the societal trends that recur every time a century ends? I'll look at some of these questions, and leave the latest IT predictions to other papers for a while.

But I'll get back to the Y2K bug, never fear. After all, I still have 11 columns to write—my God, the year 2000, my white whale, is almost here. That little boy I've been carrying around with me all my life will finally meet a 30-year-old, and understand. ☺

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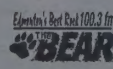
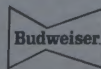
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VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

ENVIRONMENT

And not a drop to drink

LONDON—With concern about genetically modified foods on the rise around the globe, it's a distinct possibility that multinational biotech corporation Monsanto will begin to see its projected windfall profits drop.

But the St. Louis, Missouri-based giant may still have a few tricks left up its sleeve.

A confidential document obtained by the British newspaper *The Independent* has revealed Monsanto's plans to exploit the world's impending fresh-water shortage and make billions of dollars by taking advantage of what the company calls a "vast economic opportunity."

The document—which Monsanto terms a "sustainable development sector strategy" and "water business plan"—says that two billion people don't have reasonable access to safe water, a figure that's expected to rise to 2.5 billion over the next decade. It identifies two of Monsanto's missions as solving some of the world's major environmental problems and improving quality of life—before going on to say, "We at Monsanto have been given the rare opportunity to enjoy the wealth of spirit that comes from doing the right thing while we are doing business."

Later, the document spells out that business opportunity more clearly: "Initial entry into the water business will create \$400 million [U.S.] in annual revenues. Furthermore, extension of the water platform beyond the safe and healthy water business has the potential to create several billion dollars in annual revenue... Population growth and economic development will apply increasing pressure on natural resource markets. Those pressures, and the world's desire to prevent the consequences of those pressures if unabated, will create vast economic opportunity."

A Monsanto spokesperson contacted by *The Independent* confirmed that the company had made plans to take advantage of the world's potable-water situation but said it had decided several months ago not to proceed. "We do not like to talk too much about plans that were never completed," he said—and, of course, he couldn't guarantee that the company would never revisit those plans in the future.

This news comes to light in the wake of a report released last month by the United Nations Environment Programme. The GEO 2000 study identifies the impending water shortage as the world's greatest environmental problem after global warming. It states more than one-third of the world's population already lives in countries suffering from "water stress" and, if current trends continue, more than two-thirds will be up the same creek (so to speak) by 2025. "The declining state of the world's freshwater resources," the report reads, "may prove to be the dominant issue on the environment and development agenda of the coming century."

Dr. Vandana Shiva, the director of the Research Foundation for Science,

Technology and Ecology in New Delhi, India, told *The Independent* that "Monsanto is seeking a new business opportunity because of the emerging water crisis. Since water is as central to food production as seed, and without water life is not possible, Monsanto is now trying to establish its control over it [as] a source of guaranteed profits. Privatization and commodification of water are a threat to the right to life." —DAN RUBINSTEIN

New minister warms up to facts

TORONTO—Canada's new environment minister, David Anderson, sent greenhouse effect disbelievers a strong message last week that global warming is indeed real.

Anderson made these strong comments as he addressed the 1999 National Climate Change Conference hosted by the Alliance for Responsible Environmental Alternatives, telling delegates that Canada is on course to reduce greenhouse-causing emissions by the 2012 target date outlined in the Kyoto Conference. Canada has agreed to cut greenhouse gases by six per cent over 1990 levels, a move which will force industry, on average, to reduce their emissions by 25 per cent over what Anderson called "business as usual" levels.

But his speech had a greater purpose: putting a pin in the balloon of those (e.g., the writers at *Alberta Report*) who say there is no scientific proof the greenhouse effect is real.

"Since the Industrial Revolution, human beings have dramatically increased the levels of greenhouse gases in the atmosphere by burning vast amounts of wood, coal and oil," Anderson said. "We have actually changed the chemical composition of the earth's atmosphere, increasing carbon dioxide concentrations by 30 per cent and methane levels by 145 per cent... Basic climate theory tells us that if we increase the level of greenhouse gases, we should enhance the greenhouse effect and raise global temperatures... There is next to no debate among scientists about this theory."

While naysayers attribute rising temperatures to factors such as El Niño and increased volcanic activity, Anderson countered that mankind must take the blame for the earth's recent climate changes.

"A new study based on the climate model developed by Britain's Hadley Centre for Climate Research, which accounted for all known natural factors, demonstrated that the warming of the past 50 years could only be accounted for by human activity," he said. —STEVEN SANDOR

ABORTION

Just the facts, doc, just the facts

EDMONTON—The Alberta College of Physicians and Surgeons is warning all doctors in the province not to interfere with a woman's right to an abortion.

Dr. Larry Ohlhausen, the College's registrar, said the written directive is being distributed now that his staff has received enough complaints to justify a response.

Several leaders in Alberta's pro-choice movement say they hear about doctors trying to steer women away from abortions on a daily basis. That practice creates unnecessary delays and can lead to medical complications, they say.

The written directive will remind physicians about their ethical and professional responsibility to tell their pregnant patients about all options—including abortion—regardless of the doctor's personal moral beliefs or religious values.

Alberta Pro-Life, on the other hand, takes issue with the College's decision. Its executive director, Patty Nixon, feels there's nothing wrong with doctors referring women to pro-life agencies. —DAN RUBINSTEIN

NATIONAL UNITY

Vive le Canada uni?

MONT TREMBLANT, QUEBEC—Ever since the consternation that resulted from Charles de Gaulle's famous "Vive le Québec libre!" address, foreign political leaders have carefully steered clear of Canada's unity debate—until now.

Last week, American president Bill Clinton made an impassioned plea to Quebecers to accept the Canadian status quo. Clinton was expected to address a congress on federalism with an overview on how America splits power between Washington and the 50 states; instead,

they got a dose of flag-waving.

Clinton ignited a flurry of editorials in Quebec newspapers, both English and French, by saying that Quebec sovereignty would be impractical. If every major ethnic group on the planet pushed for independence, he said, the world would be filled with thousands of small states. "Maybe we would have 8,000—how low can you go?" Clinton asked. —STEVEN SANDOR

RACISM

Natives need not apply

HOBBEMA—A decision by one of the province's largest providers of auto insurance to no longer provide coverage to any drivers in the predominantly-native Hobbema area has local residents charging the company with racism.

The Alberta Motor Association, citing high accident rates among those whose addresses have the postal code T0C 1N0, will not renew the policies of anyone in this zone. But the decision, according to AMA spokesperson Dan Van Keeken, has nothing to do with race.

"I believe that we are the largest insurer of First Nations people in the province," he told the *Edmonton Journal* in response to the claims of several perturbed residents. "We insure people on numerous reserves throughout the province. But sometimes you get to a point where you're losing money and you have to act."

Van Keeken also said the AMA has tried other options in the past, but none worked. Allan Wood of the Insurance Bureau of Canada told the *Journal* that the fact that about 10,000 people in the affected area are native is just a coincidence, and that they'll be able to get insurance from other companies—albeit at a higher rate.

Alberta government statistics do show a greater percentage of problem drivers in the Hobbema area than anywhere else in the province: 25.7 per 1,000 people versus 1.1 in Red Deer and .64 per Edmonton, according to 1990 figures from the Solicitor General's department.

Regardless, talk of a backlash against the AMA by clients and non-clients is growing. Van Keeken calls that possibility "unfortunate." —DAN RUBINSTEIN



VUEPoint

BY LESLEY PRIMEAU

Police inaction

It's been quite a week for the beleaguered Edmonton Police Service. Accusations and allegations are flying every which way, suits and countersuits are being launched, characters are being assassinated and we still don't have any idea what the hell is going on.

The entire mess began a few years back and involves allegations of misconduct, dereliction of duty, sexual impropriety... the list goes on. Cleaning up this mess will obviously carry a hefty price tag, but the public relations cost will be higher still. I have no more insight into the matter than you do, but I do have some questions that I think deserve answers. For instance, why is City Council so reluctant to enter the fray and demand that the matter be resolved? I realize the RCMP's investigation must in all fairness be allowed to run its course, but surely Council should have addressed this matter long before we did.

And what about the Police Commission? Why do they seem as clueless as the rest of us, and why do they appear to have absolutely no control over the goings-on at the EPS? Rank and file answer to the Chief, the Chief to the Commission, the Commission to Council and the Council to us—everybody has questions and nobody has answers.

All this must make it difficult for the average cops on the street to do their job. I can only imagine what it must be like for them to suddenly have the integrity of the entire police force called into question, and I hope that Edmontonians can resist the temptation to paint every branch of the police force with the same brush.

Even once this matter is resolved, it's hard to see how the damage will be repaired. A police force's authority depends on its record, its history. A serious scandal will taint the entire city. That's why it's imperative that the mayor, Council and the Commission move now to keep us abreast of the whole soap opera and handle the affair with as much dignity as possible. Will heads roll? Likely. Do we have a right to know? Absolutely.

The problem, though, is that when you start slinging mud, everybody winds up filthy, regardless of guilt. I have a terrible feeling that this matter will be extraordinarily difficult to sort out, and that it will drag on for far too long. That's not in the best interests of anybody. In the meantime, perhaps Council should start questioning their authority over the Commission, who in turn should question their authority over EPS. (Council should also think about putting someone back on the Commission.)

The buck has to stop somewhere, and it's high time we set priorities, responsibilities and levels of accountability. What we need is decisive leadership. If we can't resolve this with some dignity, it's going to make for an interesting election.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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Sim-enchanted evenings

System-simulation games recall origins of *Life*

BY DAVE WATSON

Okay, the topic for today is *SimCity 3000*, but we won't have much room to talk about it until a future column because there's, like, a whole bunch of background from the '70s to deal with first and I haven't had time to play the game enough yet. Everybody wants to read a column on *SimCity 3000*, but no one else is willing to invest the research time and keep the late hours. Even so, I'm only on my second city.

Briefly, *SimCity 3000*, its predecessors (*SimCity* and *SimCity 2000*) and its relatives (*SimAnt*, *SimFarm*, *SimIsle*, *SimTower* et al.) are part of a unique computer-game category: they are systems simulations. Instead of the standard goal-oriented game (rescue the princess, find the golden caruncle, blow up everything on each level of the fortress), you are put in charge of an evolving situation that constantly threatens to destabilize into chaos.

SimTower, although it's a lousy game (at least if you paid more than \$10 for it), provides the easiest example. You're the owner of a building. You try to build as many floors as possible and attract high-quality tenants to occupy them while staying within your annual budget and trying to iron out inefficiencies in matters like elevator operations, maintenance and garbage removal. And believe me, I'm making it sound like a better game than it is.

In the much more captivating *SimCity* series, you're the mayor of a chunk of land and you have wide-ranging powers to zone land and build infrastructure such as roads and power stations (a construction aspect that's a large part of the game's appeal). When the *SimCity*izens move in, they decide if you've just built a slum or a Garden of Eden. Then you try to make them happier. There's not really any end to the



game, except when the sun comes up and you have to go in to work after staying up all night.

Let's play the Pyramid!

Coincidentally, I was up recently at about the time when the birds start singing, and I found myself reflecting on the way *SC3K* harks back to the earliest computer games from the 1970s.

Games like *Pyramid*, *Lunar Lander* and *Seduction* may have consisted only of a few dozen lines of programming code, but they had a wide range of acceptable responses built into them.

Take *Pyramid* (sometimes called *Pharaoh*). The goal was to build a pyramid by allocating resources to the task, but not to the point where your empire collapses. By luck or trial and error, you'd figure out how much grain to feed your slaves to keep them from dying too fast, how many to leave working the fields, and how much gold to spend each year.

But we're not talking about elaborate simulations here. After all, I was playing it on a Teletype

machine. All you got back were statistics from the previous year, which in later versions of the game came gussied up with a little arrangement of asterisks that represented a partially built pyramid. Of course, once you'd figured out approximately what numbers the anonymous original programmer had built in, the algorithms behind the simulation crumbled. Computer graphics have improved somewhat, as has the number of factors that can be calculated in a simulation.

Life was beautiful

The other significant system simulation was not goal-oriented. *Life* (not the board game with the little mountains and cars) was popularized (using the term rather loosely) in a *Scientific American* column by Martin Gardner. In *Life*, the rules were clearly stated, not hidden. The fun was in watching the situation evolve, not in discovering the pathways and choices the programmer had decided were correct.

At the risk of sounding even more incredibly geeky, I have to

SEE PAGE 10

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STORY AND PHOTO
By FRANCIS TÉTRAULT

Dyeing your hair involves a lot of choices. The first and most obvious is, of course, the colour—when you're choosing a new hue for your 'do, the natural tendency for the fall season is to go darker. But that's by no means *de rigueur*—everything depends on your natural (or at least your present) hair colour, and, of course, your personal tastes.

Besides making that agonizing choice between auburn and ash blonde there's another issue to wrestle with: whether to get the colouring done professionally at a salon, or to be adventurous and do the deed yourself. The colour you decide on is an important factor in this decision: do-it-yourselfers should stick to dyes that are no more than a shade away from

their natural colour. If you want a more dramatic change, then you really should consider getting professional advice and treatment.

Also, consider the condition of your hair: damaged hair strands are more porous than healthy ones, so if you've been overzealously blow-drying your tresses, they'll absorb the dye more quickly, giving you uneven

style

colouring. Those whose locks are less than hale should definitely stick to salons—there, a specialist will get your hair back into good shape before any dye is applied.

And whether you visit a salon or don the gloves and head for the bathroom, you should be sure to thoroughly shampoo your hair with a clean rinsing product the day before you do the dyeing deed in order to minimize irritation to your scalp.

SEE PAGE 11

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By RICHARD BURNETT

Where the boys (and girls) are

Oh, to be young, gay and able to travel. There's a whole world of places out there just waiting to be explored—but many of them lack the legal protections gays and lesbians enjoy in the West.

Costa Rica, for instance, is still reluctantly coming to grips with Latino machismo, queer life and their nation's burgeoning gay civil-rights movement. The ongoing changes, though, have also turned Central America's most democratic country into the region's most popular gay and lesbian tourist destination.

The same could be said for Russia where, despite Moscow's prohibitively expensive gay discos and systematic raids by police and the mob, Russian youth—for the most part—regard sexuality as a very fluid thing. Today, Russian gays and lesbians tend to meet at parties or in public squares. In fact, the square outside the Bolshoi Theatre—right in the shadow of the Kremlin—has become Moscow's most popular cruising area.

Gay and lesbian life in Hong Kong, meanwhile, remains discreetly centred around Lan Kwae Fong, an L-shaped street on Hong Kong Island. And half a world away, gays and lesbians are flocking to Istanbul; there, queer life is centred around Taksim Square, where police continue to harass drag queens

and homo sex is still banned under section 230 of Turkey's penal code.

If you think you can escape these problems by travelling on thousand-dollar-plus all-inclusive charters booked by gay-run tour companies like IDEM or Club Exotika Tours, or even gay cruises organized by queer-operated tour companies like Olivia and RSVP, think again. In the last couple of years, gay cruises have been refused docking privileges in the Grand Cayman Islands and the Bahamas.

Which is where international gay travel guides come in. Ferrari's *Travel in Your Pocket* guides for dykes and fags and Fodor's *Gay Guide to the USA* are better-regarded than Bruno Gmunder's trashy classic *Spartacus*, whose listings are often outdated (just check out those for your own city). My favourite guide, though, remains the NYC-based *Odyssey International Gay Travel Planner*, which is equally heavy on lesbian listings.

"75 per cent of the travel business is made up of men," Tim Nugent, one of Odyssey's two international sales reps for the last 15 years, says of the \$17 billion (U.S.) North American gays and lesbians spend travelling each year. "There are few women, and often they're difficult to please. They want a bathroom, they want a kitchen with a microwave. And they want them at YWCA prices—generally about 50 bucks. Places that accommodate [gay] men often won't reduce their prices, and even female establishments in Provincetown, Key West and Miami are not cheap!"

Odyssey, unlike *Spartacus*, doesn't list public sex and cruising areas. As a tour guide once told me, "You don't go to Cambodia for sex—you go there for culture."

Nugent also rails against the exploitation of kids—many whom will have sex with tourists for as little as 50 cents—in countries like Thailand. And he believes guides like *Spartacus* give

Western tourists a bad rap overseas.

"There's more to cities than their Gay Village," Nugent explains. "There's more to New York City than Chelsea, Greenwich Village and Soho."

Those booking winter holidays should check out their destination's sodomy laws, because many countries still outlaw homo sex. And displays of public affection don't mean homosexual affection; in secular Turkey, for instance, holding hands is actually a sign of male friendship.

Hot gay and lesbian destinations in Europe remain Amsterdam, London and Paris. "Ibiza in summertime is popular with the younger crowd and the Canary Islands is popular with the older crowd," Nugent says. "Prague in the Czech Republic is really swinging these days. And Berlin, as opposed to other German cities, is doing well and has become really popular with the leather crowd. Sydney's [Gay and Lesbian] Mardi Gras in February is now bigger than Mardi Gras celebrations in Rio and New Orleans. Australians are a friendly lot but quite reserved and tend to open up only after a few drinks."

"The Greek island of Mykonos in summertime is still a very popular destination," he continues. "One of the nice things about Mykonos is it always keeps its little-town charm. You can stay at a place on a hillside overlooking the Bay of Mykonos and have gay discos right around the corner. Everything running from \$120 (U.S.) single a night to beautiful suites for five or six persons for \$400-500. And Greek men and women are very friendly."

Happy trails! ☺

E-mail tim@odyusa.com for more *Odyssey* info, or research your travel destination on the *Odyssey* Internet web site at www.odyusa.com.

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Your Vue

Continued from page 3

about. For your edification, I used to host a somewhat popular radio show on CJSR Saturday afternoons called "The OC and Ski Show"; I released an Edmonton music compilation titled *Edmonton Rocks*; I used to book the New City Likvid Lounge and Suburbs, where we hosted a very eclectic range of bands and DJs, big and small; I promoted Edmonton's only weekly swing night last year; I have promoted a number of events involving various

hip hop, R&B DJs and turntablists in different clubs across the city; I have promoted some big shows across Western Canada, involving the likes of Mix Master Mike, Bad Religion and the Chemical Brothers; and I manage a local rock band called the Las Vegas Crypt Keepers.

Do you see a pattern here?

There really isn't one, except for the fact that I have a love and passion for all kinds of music and will continue to be all over the place in the years to come. I work very hard on and put my heart into the shows that I do—often with varied results—and I've

made it my mandate to bring good things and help build the music scene in this city. Contrary to what you may think, I am not greedy, and I treat all of my acts and workers fairly, I never skip out on paying people, and I always try to put on the best show possible. I finished my business degree from the U of A last year, specializing in entertainment promotion, and that is what I choose to do with my life. I make a happy, successful living doing what I like to do.

I don't really have any "roots," as you would say—and if I did, it would consist of the *Ghostbusters* and *Top Gun* soundtracks, the first albums I owned when I first started listening to music at age 10. I have a lot of respect for the people in this city who have helped build their respective scenes, and it's good to see these people finally tasting the fruits of such hard work.

However, to me, music is music. My CD player will host the discs of Nickelback, RHCP, DJ Shadow, Depeche Mode and the Chemical Brothers, all at the same time. Does that make me a "poser" or a bad person? Contrary to what some may think, no one owns any particular scene. Music is a form of entertain-

ment to be enjoyed by anyone who chooses to listen to it.

I may not have been in "your scene" for the longest time, as have 90 per cent of the people in it, but I understand the foundations and principles upon which the rave scene was built—something you are obviously oblivious to.

So, Jeff Anger, Rantin' Raver, whatever you choose to call yourself: take your hatin', ignorant, cowardly, insecure, PLUR-less ass on down to Know Your Role Boulevard and Gebroni Drive, and shut your mouth. —KEITH J. RUBULAK, DEF STAR PRODUCTIONS

Vue now one Dave poorer

Editor's Note: Saying goodbye is an integral part of alternative journalism. Newspapers like Vue Weekly rely on the efforts of driven and talented, yet inexperienced, young writers. We give them the opportunity to hone their skills by writing week after week, until they've built up a portfolio impressive enough to land them a job with a larger organization—whereupon we say farewell, find another young Turk wannabe-flack, and do it all over again.

David DiCenzo called me personally

in January 1998, mere days after he had moved to town from Hamilton; he'd read an article of mine in Vue Weekly's traditional end-of-the-year Top Ten issue. I'd just moved to town myself, and I wrote "The top ten reasons to move to Edmonton." I was merely a freelance journalist and layout manager at Vue Weekly at that time, so I passed him along to then-editor Steve Sandor.

After I became editor in May 1998, I found I needed help: so, I hired Dave as a part-time copy editor. His track record speaks volumes about his abilities: within weeks, he was working full-time as associate editor. This summer, along with his continuing duties as contributing sports editor, he became the first-ever Vue Weekly employee to hold the title of staff writer—a watershed moment in the growth of any newspaper. But the writing was on the wall: since he was now able to concentrate on writing and freelancing, it was inevitable that someone would soon see in David DiCenzo what we saw.

So next week, Dave starts a full-time job at Prime Time Publishing; it all happened so fast, he didn't get a chance to say his goodbyes and thank-yous. So

SEE PAGE 12

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High Tech

Continued from page 7

admit I spent every minute of Mr. Sawyer's Grade 9 social-studies class playing *Life*. What the hell, they were teaching us Canadian history every other year, anyway. So, bored, stuck between *Mad* magazine, drugs and rereading *Mad* magazine, I played *Life* for many months, even though I didn't have a computer (the 1970s, remember?). How was this possible?

Two words: graph paper. *Life* was a simulation based on a two-dimensional world divided into equal-sized squares exactly like a sheet of graph paper. Just add a pencil and eraser for "screen redraws." Each square had eight squares bordering it. Called a cell, a square could either be empty or have a dot in it. The rules were simple: a full cell with four or more full neighbours would die of overpopulation; cells with one or no full neighbours would die of loneliness; empty cells with three full neighbours would give birth to a new dot.

Dots Life

The attraction of *Life*, especially on a computer screen, is watching the unfolding patterns as each "generation" of births and deaths occurs. The oddest aspect is the way some patterns of dots behave. Certain shapes prove to do things over generations, like travel across the screen or destroy other groups of dots before dwindling back down to their original size. Crude as it was, *Life* was the first simulation of an organic system, the precursor of many a supercomputer program running today, not to mention *SimCity 3000*. *SimCity 3000?* Don't mind if I do. ☺

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Continued from page 8

If you're doing your own colouring, remember to follow the package directions *exactly*. You don't want to go through all that trouble and end up wishing you'd just gone ahead and sought a professional salon touch.

As with all beauty merchandise, there are different kinds of hair-dye products. You should become familiar with the lingo so that you can make an informed choice between the five kinds of colouring.

1. Temporary colouring adds a subtle tint over your natural shade, and only survives one or two subsequent shampoos. It's a good choice if you're not entirely convinced that you want to be a strawberry blonde for the next few months, or if you're adding a touch of cobalt blue for the office Halloween party.

2. Semi-permanent colouring enhances your natural colour, making blondes blonder, reds redder and chestnuts chestnuttier, also adding a hint of other colours. The tint lasts between six and twelve shampoos.

3. Tone-on-tone colouring adds

depth to your natural colour, along with tons of shine, and will last a good month or so.

4. Permanent colouring is what most people refer to when they talk about hair dye; it chemically changes your hair to a different colour. While it might lose some lustre over time and exposure to sunlight, and of course, those dreaded natural-colour roots start to show as your hair continues its inexorable growth, permanent colouring will basically last until the dyed hair is cut off.

5. Highlighting scatters the lighter strands of your hair with a blonde or a

red cast, giving a cool duotone look throughout your tresses. It, too, is permanent, lasting until the hair is cut.

Popular trends in hair colour this season are rich chestnut, cherry red and, for blondes, a deep blonde accent to give hair the illusion of movement. This last treatment should be left to the salons, however, since the process uses foil and is rather tricky to do yourself.

After everything's said and done and you have the hair colour you wish you'd been born with, you should make sure it lasts. For the first little while, skip a shampoo or two to give

your freshly dyed hair a chance to age. Avoid clarifying formulas, since they can strip the colour and shine from chemically treated hair. Use a colour-protective-formula conditioner that will add shine and protect your pigment. If you blow-dry your hair, stick to a setting of medium or less to prevent damage. And above all, stay out of the sun—nothing fades new colour faster than those pesky ultraviolet rays. ☉

Model: Mellissa • Stylist and Makeup: Shannon and Michaela from Carrie's

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Matthews
Live On Stage!

Wed. Oct. 27:

Hank
Williams III
Live On Stage!

Thurs. Oct. 28:

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Vocal
Spotlight

Canadian
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Your Vue

Continued from page 8

we've given him some space here (not, you may notice, hidden below the folio at the bottom of the page). It's the least we could do after all he's given *Vue Weekly*. Good luck, Dave—and remember us when you're running the show wherever you end up.

So this is it: my farewell piece. I'm trying to think of what to say, and all that's running through my head is the fear that this will pale in comparison to Cam Cole's wicked goodbye article in the *Journal* last year. Oh well, what the hell can you do? Cole definitely has experience on his side—me, I'm just a punk kid from the Hammer who somehow talked *Vue Weekly*'s powers-that-be into letting me ramble on about sports every week.

Man, I shoulda been in sales.

Instead of dreaming up some wildly eloquent and meaningful insights as to how my work at *Vue* has affected Edmonton readers, I'll just say what's on my mind. First, I owe a lot to this publication. I came to this city without knowing a soul, and within

months, my freelance gig turned into a part-time job, then a full-time one, and finally an even sweeter full-time gig. The thought of having to get dressed to go to work is blowing me away—as staff writer, I did most of my work sitting at my home computer in my underwear. I'm pretty sure that's not gonna go over at the new office.

Oh yeah, I was thanking people.

Steve Sandor was the first person I met at *Vue* and he gave me a shot simply because I was named after Toronto Maple Leaf legend Dave Keon. I'm pretty sure he didn't even flip through my portfolio, but I can't underestimate his help in getting things going for me here. Thanks Sandor, you mad Hungarian!

To David Gobeil Taylor, he of the infamous editor's notes [All right, if you insist, I'll point out the silver lining. Take a look at our masthead on page 4 and you'll marvel at the number of *Vue Weekly* staff members named David. At least now there's one less possibility of confusion. —Ed.], I say thanks for all the opportunity, and most importantly, all the freedom. You let me find my own voice, and for that, please accept my sincerest gratitude. Sure, I don't understand half my stories after you

edit them, but I appreciate everything you've done to help me. (Just kiddin' about the edit—kind of.)

The same goes for publisher Ron Garth. He's a great man, who lives for doing this newspaper thing. Anytime I felt like bitching about the same old stuff, I needed only to look at Ron and the sacrifices he makes to get *Vue Weekly* on the street every Thursday. I wish that skank from *Undercurrents* had paid a little more attention to that—oh well, the bad karma she made for herself is obvious. Have you seen her butchered hair lately?

To the rest of the *Vue* staff—thanks for making this, literally, the most interesting place that I ever worked for.

A special thanks to Linda Laing—I've never met you, but I know you're an incredible lady because your son is one funny dude. It's so cool that you like my stuff.

It was a blast to work here, and I'll totally miss it. I know that I'm the writer I am today because of *Vue Weekly*. And, er, that's meant as a compliment. See ya in the funny papers. —DAVID DICENZO



BY DAVID DICENZO
AND JOHN TURNER

This week, *Vue* press-box fixtures John and Dave look at the Oil's brain freeze against St. Louis, as well as its ramifications. Is this 4-2 loss a sign of things to come, or will they step it up and get their heads in future games?

The Blues and the blahs

Dave: Wow. Other than a few stalwarts who showed some heart—like Doug Weight, whose play was definitely worthy of the "C" on his chest—the Oilers stunk up Skyreach Centre last Saturday. And on national TV, no less. Edmonton continually gave St. Louis breakaways and two-on-ones, making stupid mistake after stupid mistake. Tommy Salo saved the team's bacon with some astounding acrobatics between the pipes. I mentioned in our column's season debut last week that goaltending would be better this year; I just had no idea Salo would need performances reminiscent of Vezina himself to keep the Oilers in the games.

John: The Edmonton Oilers are a team built on tradition—unfortunately, one of those traditions is playing like a bunch of chumps when they're part of a *Hockey Night in Canada* double feature. They're upholding that tradition remarkably consistently, not to mention their more recent tradition of losing home games. The fact that the Oil still had a chance of

winning the game heading into the third period is a tribute to Salo. Plus, they need to show some discipline and stay out of the penalty box; some of the calls were questionable, but most weren't.

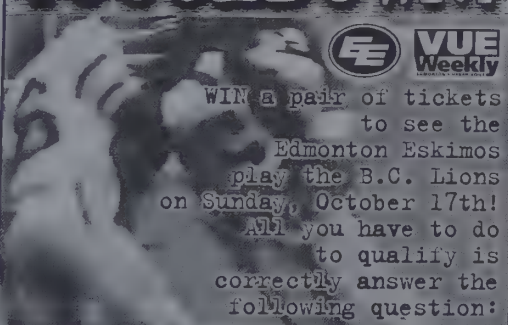
Yes, Weight was the best Oiler out there—and Pat Falloon played like he wants to stay in the lineup. Oh, and that hit Ethan Moreau threw on Chris Pronger was absolutely spectacular.

Dave: You got that right! But, even this early in the year there's another problem brewing—an old problem. Scoring goals—as in, Edmonton doesn't. Bill Guerin could definitely help here, although I know you think his stats were overrated last year. But hey, every little bit helps. This Oiler team is a far cry from that of those '80s heroes of yours were pumping out goals at a clip of 400 per year, eh, Johnny?

John: Edmonton does have a problem scoring. When the Oilers first skate through the derrick onto the ice as they're introduced, the scoreboard shows a good two-minute montage of goal after goal after goal—they must have to use clips of every single goal the team scored last year.

I really don't believe Guerin will singlehandedly deliver the Oil from their goal-scoring drought—nor do I even expect him to play soon. Remember last year, when he led the league in scoring 20 games into the season? That was great—but then, over the next 60 games, he only scored another 10 goals or so. I suspect Glen Sather knows what he's doing, as usual: maybe he'll sign Guerin a couple of weeks before the playoffs start. That'll give him enough time to get in game shape, and let him go on an "early-season" tear when it matters most.

TOUCHDOWN!



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These three Kings re-oriented are

Fearing, Linden, Wilson team up for new Blackie CD

By DAN RUBINSTEIN

Want to know how much fun Stephen Fearing, Colin Linden and Junkhouse's Tom Wilson had putting together their second Blackie and the Rodeo Kings project, the 23-track double disc *Kings of Love*? This should give you a pretty good idea: the trio of singer-songwriters spent a week ensconced in the Tragically Hip's farmhouse studio outside Kingston, Ontario, a seriously creative set-up featuring with a pool room and a well-stocked bar. For much of the week, a snowstorm raged outside. But that didn't matter—the boys had brought along a barbecue smoker and were happily making ribs.

"It was like a seven-day party with recording gear," laughs Fear-

ing. "We'd be up at 11:00 or 12:00 [a.m.] to record. Tom would be in his housecoat. We'd play until four or five, stop to eat and then do it again a few more times. I'd go to sleep around 6:00 a.m. and they'd be up listening to Rolling Stones records. Charlie Ferguson, Junkhouse's sound guy and road manager, came just so he could hang out and make ribs."

But enough about the ribs. (Wow—I never thought I'd say that.) There's a musical collaboration to write about here...

Bennett reform

Blackie and the Rodeo Kings came together in 1995 when the venerable folkie Fearing and hardcore guitarist Linden decided, almost simultaneously, to record some songs by unsung Canadian legend Willie P. Bennett. Fearing, who first met Linden at the Edmonton Folk Fest, was hearing a lot about Wilson (a known Bennett fan) through



Blackie and the Rodeo Kings are royally jacked about *Kings of Love*

some record company connections. A call was made, the trio got together and the result was 1996's Juno-nominated *High or Hurtin'*.

After a relatively short tour, that appeared to be the end for Blackie, with each of the three principals drifting back to their independent work. Linden picked up a Grammy nomination for his involvement in *A Tribute to Howlin' Wolf*. Fearing released his Juno-nominated *Industrial Lullaby* and Wilson and Junkhouse

put out *Fuzz*. But memories of the time they'd spent working on *High or Hurtin'* would not go away. After a few days contemplating pooling their savings for a trip to Daniel Lanois's studio in New Orleans, it was off to the Hip's Bathroom studio for some ribs and rock 'n' roll.

Initially, says Fearing, Blackie was regarded as a novelty act. But when the three immediately clicked

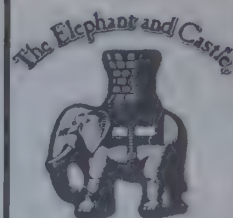
SEE PAGE 26

melanie doane

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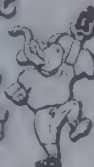
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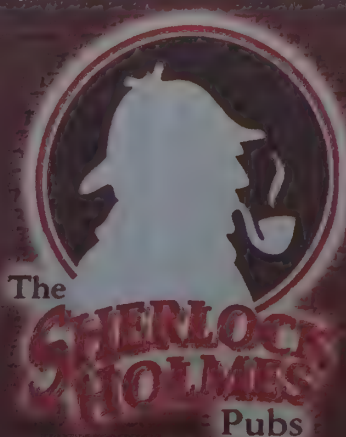
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Music Notes

By GARY MCGOWAN

What's the hubbub, Bubba?



Bubba • With Mike Park and Lester Quitau • Sidetrack Café • Thu, Oct 14 Blowing out a big candle at the Sidetrack is Bubba, the local funk foursome currently celebrating their first anniversary. Bubba's first-ever gig was at the Black Dog on October 9, 1998, and now that they've passed Go, the band hopes to collect a bit more than \$200, since their fall plans include putting together a CD.

"We just finally decided that we have lots and lots of tunes, and we want to get as many of them as we can recorded," says band member Rhonda Stackich. "Now's a good time to buckle down and record—festival season's over."

And this summer was quite the festival for Bubba. After gigs at NextFest, North Country Fair and Jazz City, plus their regular Monday night gig at Devlin's, Bubba still had time to complete a five-gig road trip to B.C. "I don't think they have a lot of funk music down there," says Stackich. "It's mainly alternative rock. They were also excited to hear we're from Edmonton and not just another Vancouver band."

New to the group is Greg Johnstone, who fills the bass spot recently vacated by Kurt Ciesla. Though Johnstone only started playing with the band recently, Stackich says the gelling period was very short.

"Greg's been a friend for a long time," says Stackich. "We've played with him in many different bands on many different occasions. I guess the band's going to take on a bit of a new direction, which always happens when you mess with the ingredients." —PETER PACHAL

Le Kat-rième anniversaire



Kit Kat Club • Sidetrack Café • Fri-Sat, Oct 15-16 The Kit Kat Club celebrate their fourth anniversary this weekend, an occasion that has the

gimmicky glam girl group both thrilled and a bit surprised. "We were all concerned that such a specialized group would get tired quickly," says singer Kennedy Jensen, "but that sure hasn't been the case."

The Kit Kat Club sprang to life in 1995 when Jensen and saxophonist Dave Babcock were discussing musical concepts. "I'd always wanted to work with other girls in some sort of vocal group," she says, "and Dave thought that the '60s might be a good choice, because so many of those songs are timeless."

The pair borrowed the name from an old Harlem jazz club Jensen remembered hearing about—then it was time for the act to develop a look. "Dave was pushing for that high-as-the-sky bouffant hairdo thing," laughs Jensen, "but I wanted a more sophisticated and sexy Ann-Margret look, so we'd all feel good up there."

Jensen won the day, and the array of arresting costume changes she and vocal partners Kasara Jaxen and Debbie Williams use during their performances have made many an audience member's head turn—and, surprisingly, the group's shtick works equally on younger crowds.

"We all wondered how a 20-year-old girl would view what we were doing," Jensen says, "but it turned out that they love it. We get a lot of young girls dancing in front of the stage trying to copy our moves."

Jensen attributes the longevity of the Kit Kat Club to a combination of the singers' voices and costumes, a

SEE NEXT PAGE

more entertainment
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MORE music

WHO'S PLAYING WHERE AND WHEN THIS WEEK

Thursday

Oct. 14—Little Mike and the Tornados at Blues on Whyte • Kevin Smith at Cappuccino Affair • Laura Langstaff, Summer Sage at City Media Club • John Stetch, The Kubasonics at Convocation Hall • Mark McGarrigle at Lion's Head Pub • Carolyn Mark and the Roommates, A.M. Ian Martin at New City Likwid Lounge • Northwest Passage at O'Byrne's • Yves Lacroix at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Dave Hiebert at Sherlock Holmes WEM • Bubba at Sidetrack Café • Everett LaRoi at Starbucks Southgate • Fine Crowd at Urban Lounge

Friday

Oct. 15—Blackie and the Rodeo Kings at Arden Theatre • Little Mike and the Tornados at Blues on Whyte • Kale Johnson at City Media Club • World Music Sampler at FAB Building • Typhoid Mary, Two Times Under at Fox and Hounds • Headlong Walkers at Highrun Club • Swarm at J.J.'s Pub • Mr. Lucky at King's Knight Pub • Mark McGarrigle at Lion's Head Pub • Jim Henry, Jen Kraatz, Mike Sadava at Queen Mary Park Community Centre • Ford Pier Band, Trent Buhler, The Middlemen at Rebar • Lemonjuice at Road House • Tom Sterling's Flashback Review at

Rusty Duck Pub • Yves Lacroix at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Chuck Belhuimer at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Kit Kat Club at Sidetrack Café • Cory Danyluk at Starbucks Depot 170 • Paul Bromley at Starbucks Downtown • David Shepard at Starbucks Jasper Ave • Terry Morrison at Starbucks Jasper Gates • Cam Neufeld at Starbucks WEM • Thom Golub at Starbucks Whyte Ave • Single Malt Blues Band at Urban Lounge • Kirk MacDonald Quartet, Benghazi Saxophone Quartet, Paul Tobey at Yardbird Suite • Kent Sangster at Zenari's on 1st

Saturday

Oct. 16—Sticks and Stones, Sheila Na Gigh at Alberta Avenue Hall • Paul Bellows at Black Dog • Little Mike and the Tornados at Blues on Whyte • Hot Cottage at City Media Club • Dog Eat Dogma, Stagmummer at Fox and Hounds • Headlong Walkers at Highrun Club • Scena Brae at Irish Sports and Social Society • Swarm at J.J.'s Pub • Mr. Lucky at King's Knight Pub • Mark McGarrigle at Lion's Head Pub • Robert Michaels at Myer Horowitz Theatre • 118 Hip Hop Crew, Dirty Boulevard B-Boys, DJ Re-Run, The Clipperz, Straight Laced at New City Likwid Lounge • Ian Mac-

Donald, Dave McCann at Queen Alexandra Community Hall • Rake at Rev • Lemonjuice at Road House • Tom Sterling's Flashback Review at Rusty Duck Pub • Tim Becker at Sherlock Holmes Downtown • Chuck Belhuimer at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Kit Kat Club at Sidetrack Café • Greasy Meat Boys, Following Horus, Stash at Suburbs • Single Malt Blues Band at Urban Lounge • Kenny Wheeler, Kenny Werner at Yardbird Suite • Rob Thompson at Zenari's on 1st

Sunday

Oct. 17—Quickco Evictus at Blues on Whyte • Mollys Reach, Slow Fresh Oil, Painting Daisies, Rake at Rebar • Weird Al Yankovic at Shaw Conference Centre

Monday

Oct. 18—Trevor Finlay at Blues on Whyte • Tony Dizon at Lion's Head Pub • Rick Der-ringer, Doug and the Slugs at Shaw Conference Centre • Ron Pederson at Sherlock Holmes WEM • Tim Becker at Sherlock Holmes WEM • Fatman's Belly, Kybosh, Las Vegas Crypt Keepers at Sidetrack Café

Tuesday

Oct. 19—Barra MacNells at

Arden Theatre • Trevor Finlay at Blues on Whyte • Tony Dizon at Lion's Head Pub • Sam August at Sherlock Holmes Downtown • Ron Pederson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Veda Hille, Ford Pier at Sidetrack Café

Wednesday

Oct. 20—Trevor Finlay at Blues on Whyte • Tony Dizon at Lion's Head Pub • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Everett LaRoi at Sidetrack Café • Paul Bellows at Starbucks Southpoint • Noise Therapy, Sleeve at Suburbs • Cool Blue Method at Urban Lounge

Thursday

Oct. 21—Trevor Finlay at Blues on Whyte • Jake Matthews at Cook County Saloon • Tony Dizon at Lion's Head Pub • Godiva at New City Likwid Lounge • Northwest Passage at O'Byrne's • Diesel Boy, Greater Than Lesser Than, Bigwig at Rev • Chuck Belhuimer at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Schematics at Urban Lounge • Diana Krall at Winspear Centre

Music Notes

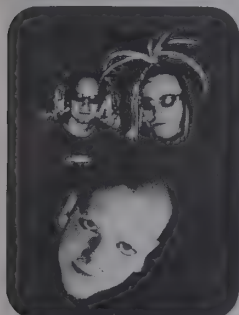
Continued from previous page

sense of humour and a huge team of seasoned musicians who do justice to the material (besides Jensen, Jaxen and Williams, the group features Babcock on saxophone, bassist Gary Meyers, drummer Greg Ferguson, guitarist Greg Smith and keyboardist Torbin-Holm Pedersen).

"I think it's obvious we have fun on stage," says Jensen, "and I think everyone in the band has a sense of humour about the whole thing." It's been enough to turn the Kit Kat Club into one of the most in-demand bands on the city's convention and fundraising circuit. All those private functions mean the band can only squeeze a small number of public appearances into its schedule.

But overexposure has been the death of gimmick bands, so it's just possible that the Kit Kat Club's strategy will see them lasting longer than the '60s did.

A Horus of a different colour



Following Horus • Suburbs • Sat, Oct 16 Whatever happened to Fat Bastard? The Edmonton alt band were regulars on the local circuit for several years before seemingly disappearing into, er, thin air. "Yeah, we were happy for a while in Fat Bastard," says drummer David Swart. "We were a close band—maybe a bit too close. Any time anyone had personal problems, it affected all of us."

Eventually, Swart says, Fat Bastard became convinced that they'd have a better shot at a career if they journeyed over the mountains to Vancouver. "Originally, everyone was going to move," he recalls, "but when the time came, only Derek [Johnson, the band's guitarist] and I actually did it."

After finding himself in Van but with no group, Swart became more determined than ever to carve out a career for himself. "I still feel there's more opportunity here than in Edmonton," he says, "even though the Vancouver scene isn't all that great, relative to the size of the city."

Swart decided that he and Johnson needed a break from each other after the turmoil of Fat Bastard. "Working together didn't feel right when we first got here," he says. So Swart started an electronica act he dubbed Media Sex God. "It's great stuff," he claims, "but boy, is it time-consuming, programming all that gear."

Johnson, meanwhile, hooked up with bassist and singer Denton Bramley. "Through all this time, Derek and I remained roommates," Swart says. "I'd come home and hear the two of them working on songs. I loved Denton's voice, and the stuff they came up with was pretty good." Before long, the Swart/Johnson partnership was re-established and their present band, Following Horus, was born. They

soon recorded a five-song EP of funk-based groove rock called *Twigsberriesmud*.

"Right now, we want to play anywhere and everywhere," says Swart, so the group is playing its first road gig in Swart's and Johnson's hometown. Coincidentally, another Fat Bastard alumnus is scheduled to play in Edmonton less than a week later: bassist Tom MacDonald is now a member of the fast-rising Jar, who will open the Coal Chamber show at the Golden Garter on October 22.

"We really want to get our name out there as quickly as possible," explains Swart, "and clear off our recording and merchandise bills so we can go on and make a full-length CD." Swart's career plans, though, don't include a moving back to Edmonton. Don't jump all over him, though—he actually makes a pretty good case for his decision. "Hey," he says, "I've certainly been back to visit, but I just didn't like the weather. The rain gets depressing in Vancouver, but I'll take that over my exposed flesh freezing in 30 seconds."

The Barra necessities



Barra MacNeils • Arden Theatre • Tue, Oct 19 "We took a step back, looked at what we had and where we wanted to go." That's how Lucy MacNeil describes the three years between the end of the Barra MacNeils' major-label record deal with Polygram (now merged with Universal Music) and their newfound independent status.

"The first thing we did was release the *Until Now* compilation disc," says MacNeil, "and then we did a video and a tour. The feedback we got from that told us there was still a lot of interest in the Barra MacNeils."

The Cape Breton Island group was one of the many snapped up by Canada's major labels in the early '90s after the success of the Rankin Family demonstrated there was some money to be made with Celtic music. The Barra MacNeils' experience at Polygram, however, proved less than satisfying for the siblings (Lucy sings and plays a variety of instruments, brother Sheumas plays keyboards, Kyle sings and plays guitar and Stewart sings and plays instruments like accordion and tin whistle), whose return to indie land revitalized the group.

The Barra MacNeils toured harder than ever last summer, even playing in Scotland—one of the wellsprings of Canadian Celtic music. MacNeil says Scottish audiences showed a lot of interest in the group, especially when they sang in Gaelic and performed step-dancing. However, she points out, almost 400 years of separation have allowed the musical paths of Scotland and of Cape Breton to diverge, each acquiring its own distinctive qualities.

"The piano is the big difference," says MacNeil. "On Cape Breton Island, the left hand on the piano really locks with the fiddle, which makes the music very danceable. The Scottish stuff doesn't have quite the same... groove, for lack of a better term," she laughs.

On November 2, the group will release a Christmas album,

focussing on traditional hymns and carols and with the help of guest artists—like a couple of MacNeil uncles and Great Big Sea. And come January, the world will get the first new studio disc from the Barra MacNeils in four years.

MacNeil promises the disc will be "a good indication of where the Barra MacNeils are at right now." Which is to say, relaxed, refreshed and reborn as an independent recording act. "We went through a period where it was hard to concentrate on the music because we were so involved in the business of it all," says MacNeil. "But we're not overthinking it anymore."

Après LaRoi, le déluge



Everett LaRoi CD Release Party • Sidetrack Café • Wed, Oct 20 Like any journalist will tell you, there's nothing like a deadline to focus the mind. Hmm... how soon till we go to press? Anyways...

Edmonton singer-songwriter Everett LaRoi has been planning to release a solo CD ever since his old band, Idyl Tea, ground to a halt in the mid-'90s. "But I'm picky when it comes to material," he says. "Every time I got ready to record, I'd turn around and write more songs."

LaRoi applied to the Foundation to Assist Canadian Talent on Record (FACTOR) for a recording loan—"And I got it," he reports with an amazement in his voice that's not entirely feigned. "So all of a sudden, I had a deadline," he continues, "because if you don't release a CD within a specified period of time, you have to pay back the money."

Perish that thought. So LaRoi set aside his pickiness and prolificacy and got busy on the nuts and bolts of recording the self-titled disc—a process that included a whole wack of invitations to play along. "I do a duet with LuAnn Kowalek," says LaRoi. "Jerry Woolsey [of Tacoy Ryde and tie disc's producer] sings backing vocals on a couple of tracks, ex-Imagineer Robin Hunter plays lap steel and slide guitar, Tanyss Nix is on backing vocals, Ron Samson plays drums and Chantel Koenig plays bass." And that's just for starters: LaRoi also used the talents of Old Reliable's Shyler Hansen, along with cellist Christine Hanson, organist Mike Yuzwenko, mandolin and fiddle layer Tony Michael and even Gary Koliger, the owner of BETA Recorders, where the disc was made. "I loosened up quite a bit on this disc in comparison to the last couple of Idyl Tea recordings," says LaRoi. "I allowed the musicians lots of control over their parts."

This week's Edmonton event is the first of a series of staggered CD release parties across Canada. Calgary and Vancouver are next—then LaRoi plans to do regional touring across the rest of the country in the New Year. "I've put my heart and soul into this project," he says, "so I plan to push it for at least the next 18 months." ●

the rev

SATURDAY, OCT. 16

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THURS. OCT. 21



FRI. OCT. 22

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SATURDAY OCT. 23

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Alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969. • Every MON Open Stage hosted by Skid Daddy. THU: Student Night.

BACKROOM VODKA BAR (upstairs) 10324 Whyte Ave., 436-4418. • Every TUE: 9-12 pm. Noise pollution w/DJs Cletus and Torso playing industrial, ambient, etc.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. • Every SUN: Open Stage hosted by Everett LaRo. • Every TUE: Name That Tune. • Every WED: Sioux Night.

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. **LIKWID LOUNGE** THU 14: Carolyn Mark & the Room-mates, A.M. Ian Martin. SAT 16: 118 Hip Hop Crew-cd release party, Dirty Boulevard B-Boys, DJ Reflux, the Clipperz, Straight Laced. THU 21: Godiva. SAT 23: Endville. Viceroy.

SUBURBS SAT 16: Greasy Meat Boys, Following Honor, Stash. WED 20: Noise Therapy. Sleave. SAT 23: The Cartels. Spy 66, Deadbeat Dads.

REBAR 10551-82 Ave., 433-3600. • Every SUN: (downstairs) DJ Big Dada, scary music from the dark side. • Every SUN: (downstairs) DJ Big Dada. FRI 15: Ford Pier Band, Trent Buhler, the Middlemen. SUN 17 (6 pm doors): Battle of the Bands: Molly's Reach, Slow Fresh Oil, Painting Daisies, Rake, Free Admission. SAT 23: Freshbread, DJ Steb Sly.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.regalbarandcafe.com/other-world. • Every SAT night live music.

REV 10030-102 St., 423-7820. SAT 16: Rake. TIX: \$6 @ door. THU 21 (6:30 doors): Diesel Boy, Greater Than Lesser Than, Bigwig. TIX: \$13 @ door. Adv tix: \$12 @ Sonix, Blackbird, Freedcloud, Farside WEM, Rev. FRI 22: Brook, Endville, Mute. TIX: \$6 @ door. SAT 23: Smak. TIX: \$6 @ door.

Blues & roots

AGRICOM 451-8000. SAT 23: Great Big Sea, Melanie Doane. TIX: \$25.

ALBERTA AVENUE HALL 9210-118 Ave., 420-1757, 424-6048, 428-4001. SAT 16 (9

pm): A Wild Dancer & a Cyclical Night: Sticks & Stones, Sheila Na Gigh. TIX: \$10.

THE ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542, 451-8000. FRI 15 (7:30 pm): Blackie and the Rodeo Kings. TIX: \$21.50. • TUE 19 (7:30 pm): Bara MacNeils. TIX: \$22.50.

BLACK DOG 10425-82 Ave., 439-1082. • Every SAT (3-6 pm): Hair of the Dog SAT 16: Paul Bellows. SAT 23: Ben Sures.

BLUES ON WHYTE 10329-82 Ave., 439-5058. • Every SAT aft: Blues Jam. THU 14-SAT 16: Little Mike & the Tornados. SUN 17: Quicksilver. MON 18-SAT 23: Trevor Finlay. SUN 24: Quicksilver Evictus.

B-SCENE STUDIO 8212-104 St. • Every THU until Nov 4 The Brown Bag Opry: Steve Palmer & Guests, noon-1 pm. TIX: \$3.

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. • Every THU (8:30 pm): Free dancing lessons and Dance Party.

CAPPUCCINO AFFAIR 9 Sioux Rd., Sherwood Park, 417-3334. THU 14 (7:30-10:30 pm): Kevin Smith. THU 21: James McArthur.

CITY MEDIA CLUB 6005-103 St., 433-5183. • Every FRI: Dart Night. THU 14 (9:30 pm): Laura Langstaff & Summer Sage, contemporary folk. TIX: \$7 members; \$7 guests early bird, \$9 @ door @ 465-3401. FRI 15 (6:30 pm): Kale Johnson-fundraiser. SAT 16 (8:30 pm): Hot Cottage-old folk boogie. TIX: \$8 members; \$10 guests. FRI 22 (9 pm): Eileen Kereiki, Maple Ridge-new/old country. TIX: \$5, members, \$7 non-members.

CLUB CAR LOUNGE 11948-127 Ave., 453-1995. • Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

CLUB MACARENA 10816-95 St., 425-5338. • Every SUN: Jammin' & Madness (Open Jam).

DEVILIN'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) Bubba. Funky jazz, groove abstract.

FAB BUILDING U of A Campus, 2nd Fl. FRI 15 (noon-2 pm): World Music Sampler: Andrii Horiatkevych-Ukrainian, North Indian Performance Class, Tempestad-Andea, West African Drum Ensemble.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. • Every MON (7:30 pm): Country Classic Jam Session & Open Stage. • Every WED (7:30 pm): Bluegrass Jam session. • Every THU (7:30 pm): Old Time Fiddle Jam Session. SAT 16 (7 pm): Saturday Night Jamboire and Dance. SAT 23 (8:30 pm): Talent show open stage.

FULL MOON FOLK CLUB Riverdale Hall, 902231-1-00 Ave., 438-6410. SAT 23 (8 pm): Kavisha Mazzella. TIX: \$13 adv., \$15 door.

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HIGHRUM CLUB 4926-98 Ave., 440-2233. • Every TUES Music Trivia. FRI 15-SAT 16: Headlong Walkers.

HOROWITZ THEATRE U of A Campus 451-8000. SAT 16 (8 pm): Robert Michaels. SAT 23 (8 pm): Ron Sexsmith. SUN 24 (2 pm): Parade w/ Stars: Paul Hann.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. • Every SAT: jazz & alternative: the Method (9 pm-1 am).

IRISH SPORTS AND SOCIAL SOCIETY 12546-126 St., 453-2249. SAT 16 (8:30 pm): Scona Brea.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. • Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 15-SAT 16: Mr. Luck.

LA HABANA 10238-104 St., 424-5939. • Every WED: Latin Dance Lessons. • Every THU: Dance Party.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. • Every WED (8 pm): Open Stage hosted by Brian Gregg.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 458-9102. • Every WED night (7-11:30 pm): Bluegrass Jam. TIX: \$2 cover, coffee free.

NORTHERN HARMONY CANADIAN A CAPELLA FESTIVAL Myer Horowitz Theatre, U of A, 8900-114 St., 437-9330.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave. SAT 16 (7 pm doors): Ian MacDonald & Dave McCann. TIX: @ Affie Myrnes Music, Blackbird Myocoe, \$10 adv, \$12 @ door.

O'BRYEN'S 10616 Whyte Ave., 414-6766. • Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends, no cover. THU 14 (10 pm): Northwest Passage Live-Celtic rock. THU 22 (9 pm): Edmonton's Hottest Irish Session: Shannon Johnson, Maria Dunn and friends. WED 20 (9 pm): Fine Crowd THU 21 (10 pm): Northwest Passage Live-Celtic rock. SAT 23 (10 pm): Northwest Passage-Celtic rock.

PHATZ RESTAURANT 10331-82 Ave. • Every MON: Live Monday Nights with live music.

PONCHO'S PUB 9006-132 Ave., 457-8718. • Every FRI live music/DJ dance. • Every SAT Karaoke/DJ with Brenda.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. • Every FRI & SAT: Blues night.

SHAW CONFERENCE CENTRE 451-8000. SUN 17: Weid A' Yankov.

SIDETRACK CAFE 10333-112 St., 421-1326. • Every SUN: Variety Night: Atomic. THU 14: Bubba-funk CD fundraiser. TIX: \$5. FRI 15-SAT 16: The Kit Kat Club. MON 18: New Music Mondays: Fatman's Rhythm, Las Vegas Cryptkeepers-all ages licensed show. TUE 19: Veda Hille, Ford Pier. WED 20: Everett Laro. THU 21: Craven A Just for Laughs-comic. FRI 22: Paperboys-Celtic rock. SAT 23: Orchestra Energia-Latin.

STARBUCKS COFFEE • Downtown 104 Ave., 112 St., 242-2455. FRI 15 (8 pm): Paul Bromley. • Jasper Ave. 109 St. FRI 15 (7 pm): David Shepard. • Jasper Gates, 149. Stony Plain Rd., 489-2464. FRI 15 (7 pm): Terry Morrison. • Southpoint, Calgary Trail S., 463-4300. WED 20 (7 pm): Paul Bellows. • WEM, 489-8336. FRI 15 (7 pm): Cam Neufeld. • Southgate, 431-2850. THU 14 (6:30 pm): Everett LaRo. • Depot 170, 170 St. 99 Ave., 481-6156. FRI 15 (7 pm): Cory Danyluk. • Strathcona, Whyte Ave., 439-0317. FRI 15 (7 pm): Thom Golub.

THE THREE MUSKETEERS CREEPERY 10416 Whyte Ave. • Every WED (8-11 pm): the Bobby Cairns Trio, Cover \$5; students \$2.50.

UNITARIAN CHURCH OF EDMONTON 12530-110 Ave., 420-9018. SAT 23 (8 pm): The Mists of Time, presented by the Griffin Consort. Gordon Ritchie-Celtic harp. Christine Hanson-choir, Brian Kiely-storyteller. TIX: \$12 adults, \$8 kids/seniors.

UPTOWN FOLK CLUB Queen Mary Park Community Centre, 10844-117 St., 718-2306. FRI 15 (7:30 pm doors): Jim Henry, Jen Kraatz, Mike Sadava. TIX: \$5 members; \$7 non-members.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. • Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. • Every WED & FRI: Ladies Nite. • Every SAT: DJ Clay & DJ Damien.

BOILERS DANCE PUB 10220-103 St., 425-4767, 440-6052. • Every MON: Industry Night. • Every TUE: Rave Night. • Every FRI: Male Dancer/Ladies Night. • Every SAT: 80's Dance Night.

BUDDYS DANCE PUB 10112-124 St., 488-6636. • Every SUN karaoke. • Every SAT aft. Pool Tournaments. • Every TUES Buddys Dance Pub.

CLUB K2 124-118 Ave., 454-5396. • Every WED: R&B Hip Hop, DJ Faval.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. • Every TUE: Ladies Night. • Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night Out.

GAILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. • Every THU: R&B, Hip hop, and old school. • Every FRI: Hi NRG new groove with Jason L.P. • Every SUN: DJ.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. • Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

Gomez's new disc: Mmmmm... *Liquid Skin*

Never-boring quintet emerges from indie pack

BY DAVID DICENZO

Smart people talk about smart things. So when Gomez's Tom Gray starts chatting about *The Simpsons*, I can tell this kid from

Southport, England is actually pretty cool. (Then again, *The Simpsons* must be a cable cash cow in the United Kingdom, where TV channels are as sparse as new hits from Duran Duran.) Gray calls the animated show "brilliantly written," a term he and his bandmates would probably love to see attached to their latest disc, *Liquid Skin*.

rock
profile

"It's just wonderful," he says of *The Simpsons*. "They've asked Americans and Brits who they thought they were more like—Bart or Homer. In the U.K., it's Homer. Homer is the king. The show has this strange

perverse view of life." Credit Gray for his Barney-esque assessment of the yellow-skinned patriarch, but what Gomez is up to



Gomez hit a homer



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Youthful indiscretion

isn't perverse in the least. The band (which includes Gray on vocals, guitars and keyboards, Ian Ball on vocals, guitars and harmonica, Olly Peacock on drums and percussion, Ben Ottwell on slide guitar and Paul Blackburn on bass, guitar and vocals) has emerged from nowhere to catch the ever-watchful eye of the British music press. In March of 1998, they released their first ever single, "78 Stone Wobble," a song *i-D* magazine called "cotton-pickin' lo-fi psychedelia for latter-day Cowboy Junkies." A month later, Gomez's aptly-named full-length debut *Bring It On*, hit the stores.

They're definitely a band that enjoys creating interesting material, and not towing the industry line. And the fact that these guys are barely out of adolescence makes their determination to stamp their own brand on the music they make even more welcome.

"A lot of what we're about is contrary to the entire industry," Gray explains. "A lot of that shit that goes on, we don't worry about. When artists worry about the press, it's only

SEE PAGE 26

You Really can just call him Al

Yankovic fights for his right to parody

BY MATT BROMLEY

It's important to prepare for an interview. The interviewer must sort out the new and insightful information and avoid questions that are repetitive and overfamiliar. This lays the groundwork for a meaningful dialogue with the interviewee. But getting ready for an interview with Weird Al Yankovic made me feel unusually intimidated. After all, how do you prepare for a meaningful dialogue with a nut?

And so, I am taken aback when our interview begins and I hear a low voice introduce himself to me over the phone. He sounds so... well, normal!

"I am capable of being not funny," he reassures me. "I actually have that ability." But that's easy to forget when you consider that Yankovic's parody-writing career, which has lasted well over a decade, has labelled him as North America's leading musical jester. Yankovic agrees that until recently, his goofball reputation has been a difficult barrier to overcome, especially when it comes to getting recognition for his directorial abilities.

"It's been extremely hard at times," he says. "It was hard to even first get signed to a record deal way back when. The whole stigma of 'comedy music'—the people in that field are basically one-hit wonders. It was difficult for me to find a label that saw a future in what I did. And the same thing happened with my directing as well. I've been directing my own videos for a decade, and I like to think there's a certain amount of skill and craft involved, but it was hard to get other record companies aware of that."

"The Jon Spencer [Blues Explosion] video [for their song "Wall"] really turned a key," he continues, "because I was doing a relatively low-budget video, but for an alternative band with a lot of street credibility. It had a few quirky things in there, but it was a 'real' video. And that was what made a lot of people finally think, 'Oh, he really can direct.' And I was like, 'Well, yeah!'"

Spike Jones meets Spike Jones

In the wake of the Jon Spencer video, Yankovic received offers from acts as diverse as Blues Traveler, Sammy Hagar and Megadeth, and he did videos for Hanson and the Black Crowes. I momentarily lose my train of thought as I try to picture what Yankovic's vision of a Megadeth video might be like; only after a few seconds do I realize that there is silence on the other end of the line.

Quickly regaining my wits, I remark how Yankovic's dedication to craftsmanship shows up not just in directing but in the preparation of his recordings. It's clearly a topic that he prides himself on. "Yeah, we pay a lot of attention to detail," he says. "For the parodies, we really pull it apart. Like for the Barenaked Ladies one ["Jerry Springer," a take-

off on "One Week"], there's so many subliminal parts—there's like nine or ten guitar parts in that thing—that we started to imagine things after a while: 'What is that? Is that a bell tolling or something?' It just drove us crazy. But that's part of our craftsmanship: to try and match the sound and to make the tracks as close as possible to the original sound."

Sometimes they actually get more right than the original musicians did. Yankovic tells a story about the time Mark Knopfler insisted that he play on a Yankovic parody of Dire Straits's "Money For

Yankovic. In fact, his most recent hit, "The Saga Begins"—a synopsis of *The Phantom Menace* set to the tune of "American Pie"—was recorded, the disc release date set and tour booked before George Lucas had given his okay on the song. By way of clarification, Yankovic says, "We had a pretty good indication that he'd like it."

We didn't have his official blessing yet, but we'd kept Lucasfilm in the loop since December of last year. And we had a bit of a track record with him approving the song "Yoda" [a spoof of the Kinks' "Lola"] in the past, so I had a sense that unless he'd had some kind of major life change, he still had a good sense of humour."

One person that doesn't seem to share Lucas's sense of humour is

to whether he had formed his own label. Yankovic chuckles at my observation. "No, actually that really means absolutely nothing! As far as being a label, maybe at some point down the road but as for right now, [Volcano] said, 'Would you like to have your own label?' and I said, 'Ummmm... sure!' But all it is right now is just an extra print on the back of the CD." So much for my investigative journalism.

But I've quickly gotten over my nervousness about carrying on a conversation with this notoriously wacky performer—the "Weird Al" persona is clearly a separate entity from the level-headed Al Yankovic who manages the former's affairs and conducts his interviews. I even find myself relaxed enough to poke some fun at him about turning the big four-oh this year. "Thanks for

Weird Science

When I ask him about his plans for the new millennium, Yankovic says he doesn't know what will happen once the tour is over. "I've always been horrible at planning for the future," he says. "I'm kind of a 'go with the flow' sort of person. Lately, I've been getting a lot of things handed to me. I'd like the dust to settle after this tour, then see what's on my plate."

Whatever he decides, Yankovic has no plans to choose directing over writing and touring. "I'd like to do it all," he says. "I'd like to



Johnny Buzzeo

Prince. "I've had several ideas over the years for Prince parodies," Yankovic says, "and I've called him up every few years just to see if he'd developed a sense of humour, but no luck."

Yankovic recently had his own sense of humour tested when he was traded off to a new recording label. "Basically, it wasn't of my own doing," he says. "I was bought and sold. My previous label was part of All-American, which was previously a TV division—they did *Baywatch*, among other things. To make a long story short, a British company called Pearson bought All-American for their TV assets, but didn't want a record company, so they sold it to the highest bidder, which was Volcano."

Moby disc

I squint at the promo copy of the disc and ask him about the "Way Moby" label beside the Volcano logo. I'd once read that, for royalty-accounting purposes, Yankovic used "Way Moby Polka" to denote portions of his polka medleys he'd written himself, so I'm curious as

reminding me," he mopes. "I'm getting a little slow in my old age; [there are] a little bit longer gaps between the albums." Well, it's been three years since his last one, but he's been pretty busy with other projects as well, such as the movie *UHF*—which he wrote and directed—and his short-lived TV show on CBS.

If Yankovic is getting slower, you couldn't tell from his touring schedule. I ask him about what audiences can expect from the *Running With Scissors* concert. "It's a rock-comedy multimedia extravaganza," he announces like a circus ringmaster. "It's wild, high-energy rock 'n' roll with a lot of costume changes and film clips. We try to make it as theatrical as possible. It's more of a challenge being a chameleon in the live show, because I don't have three-and-a-half hours to get into makeup."

keep doing the albums and the touring and the videos for as long as I can. But I like to do different things to keep myself from being bored, to stretch myself—find stuff that I can do, and do it."

And as for serious work in the studio as well as behind the camera? "No, I've never had any desire whatsoever to do that," he states. "There's enough people in the world already doing unfunny music, and I really enjoy my niche."

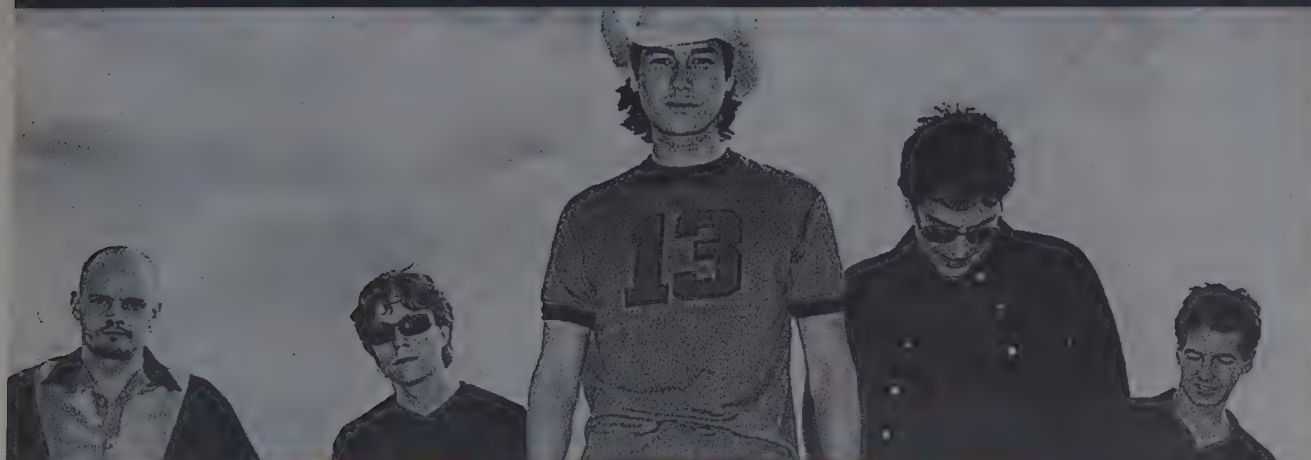
So do we, Al. So do we. ☺

Nothing." "He didn't trust [the guitar performance] to someone else, so he did it. Which was pretty cool, except we had already laid down a guitar track for that before we got his permission... I feel kind of weird admitting this, but my guitar player's track actually sounded more like the record than Mark Knopfler's did! [Knopfler] had been playing 'Money For Nothing' in concert for a few years at that point... Well, it sounded great, but wasn't as much like the record as ours was."

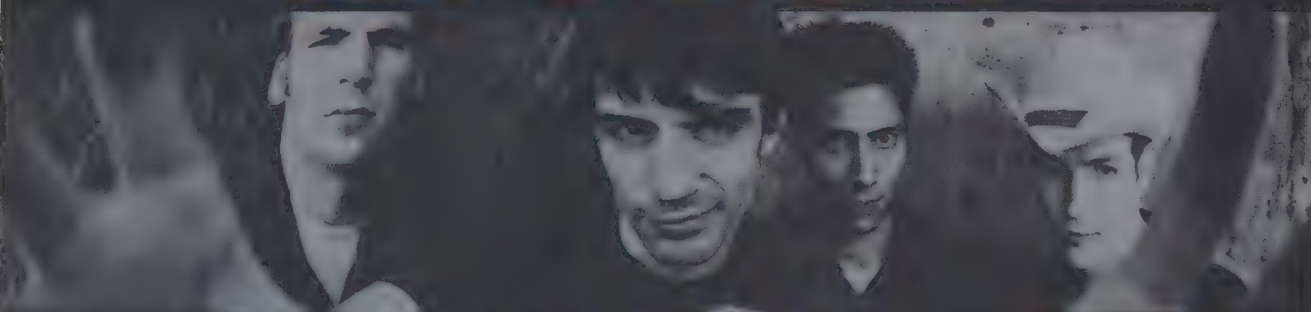
George Lucas is cooler than Prince

Recording tracks before getting final permission is nothing new for

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Classical Notes

By DAVID GOBEL TAYLOR

Let's talk about sax, baby

Lots of Sax! • Convocation Hall • Fri, Oct 15, 8pm That's right, the title of this classical music concert has an exclamation point. Ten years ago, I would have been aghast at such an affront to the dignity of classical music, but the past decade has taught me that if the genre is to survive, it must shed its formal, elitist image and emphasize substance over style. And if one punctuation mark will help break down the unnecessary pretentiousness of the classical music concert, I'm all for it. Excuse me: I'm all for it!

Composers took a while to warm up to Adolphe Sax's eponymous 1846 invention, combining the reed of a clarinet with the bore and fingering of an oboe with the look of a brass instrument. The saxophone's orchestral heyday was in the 1920s, when it was included in Ravel's *Bohème* and Pictures at an Exhibition, Gershwin's *Rhapsody in Blue* and *An American in Paris* and Puccini's *Turandot*. But, like the guitar, it just didn't fit into the traditional orchestral colour balance, plus it was hard to find saxophonists of sufficient calibre to play the parts, so the instrument was relegated to the world of jazz.

Some famous and versatile composers never gave up on the sax—Hindemith and Milhaud, for example, wrote several chamber pieces for the instrument. Nowadays, most of the classical saxophone repertoire is written

either by saxophonists or by less-established composers who make the logical decision to write for an instrument whose players are actively looking for new pieces, since their traditional repertoire is relatively limited.

So the composers listed on the programme of this Music at Convocation Hall Series concert might be unfamiliar, like Ida Gotkovsky, Edison Denisov and John Lennon (no, not *that* John Lennon—Pulitzer nominee John Anthony Lennon), but they constitute a well-chosen cross-section of modern classical saxophone music. And given the calibre of the renowned local performers—pianist Roger Admiral and saxophonist William Street (who recently recorded Edmonton composer Malcolm Forsyth's saxophone concerto *Tre Vie* with the ESO)—the concert is sure to be a change of pace from stereotypically staid classical fare—exclamation mark!

Err on the "G" string

The Flute in Concert • Robertson-Wesley United Church • Sun, Oct 17, 3pm When the Alberta Baroque Ensemble gave its first performance in 1979, it was at the head of a renaissance (as it were) of Baroque music. During the Classical and Romantic eras, the works of Bach, Handel, Vivaldi et al. were studied and recognized as an integral part of music history, but were rarely performed. The 20th century's emphasis on often abstract, atonal and/or inaccessible music, however, left audiences pining for a simpler musical language; the music of the Baroque era (ca. 1600 to 1759, the year of Handel's death) became increasingly popular during the latter half of this century, and positively boomed with the advent of digital recording technology. All of a sudden there were performers and ensembles everywhere specializing in Baroque

music, debates over proper performance practice and a plethora of recordings and concerts.

The Alberta Baroque Ensemble has thrived as well, and in this 20th anniversary season, they have every reason to blow their own horn. Except the horn wasn't exactly a virtuoso instrument in the 17th and 18th centuries—valves hadn't been invented yet, so they could only handle a handful of notes in one key at a time. So the Ensemble will blow their own flute instead.

The Flute in Concert, the debut performance for the 1999-2000 season, will feature ESO principal flautist Elizabeth Koch, a regular guest soloist with the ensemble. The programme combines two of the Baroque period's most prolific and renowned composers (Antonio Vivaldi and Georg Philipp Telemann) as well as two lesser-known names. The first is Johann Joachim Quantz, who specialized in writing for the flute and holds a footnote in music history for having invented a second key for the instrument (in 1832, Theobald Boehm added 21 more). The other is... well, I'm not exactly sure. Allow me to explain.

Classical music publicists have an annoying habit of just putting composers' last names in their press releases. Which is fine for names like Mozart and Xenakis, but becomes problematic with Strauss (Richard, Johann or Johann Jr.?) or Schumann (Robert or Clara?)—or, in this case, Sammartini. At least the Alberta Baroque Ensemble gives their composer's first initials—the problem is, there are two Baroque composers named G. Sammartini!

In these cases, it's fairly safe to assume it's the more famous of the two—chances are "J. Bach" refers to Johann Sebastian, not Johann Ambrosius, Johann Bernhard, Johann Christian, Johann Christoph, Johann

Christoph Friedrich, Johann Ernst of Eisenach, Johann Ernst of Arnstadt, Johann Ludwig, Johann Michael or Johann Nicolaus, all of whom were composers. So Alberta Baroque Ensemble is probably playing a piece by Giovanni Battista Sammartini—even though he's usually referred to as "G.B.", while the much lesser known Giuseppe Sammartini is generally abbreviated "G." And I know for a fact that G.B. wrote a Sinfonia in A Major (the piece listed in the programme), plus he's known for his flute writing.

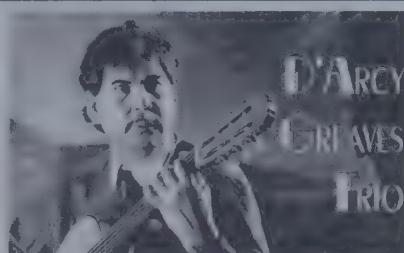
So I'll give nine-to-one odds for G.B. Sammartini. But I'm covering all

the bases, just in case.

ESO has the NAC of it

Pinchas Zukerman ■ NAC Orchestra Winspear Centre • Wed, Oct 20, 8pm Like all symphonies, the ESO arranges their concerts in subscription series to maximize revenue and attendance. However, four concerts this season are "Super Specials," featuring such high-profile guest artists that they're relatively assured of selling out with single-ticket sales only. One such artist is Kennedy,

SEE PAGE 30



A Touch of Class

Trained in classical and nuevo flamenco, D'Arcy studied at the Banff School of Fine Arts and in Havana, Cuba with Leo Brouwer. Teamed with three percussionists led by Tito Paiz, this popular group of musicians will perform a mix of Latin, Classical and Flamenco music.

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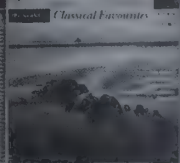
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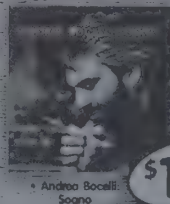
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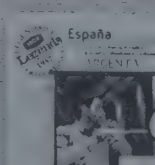
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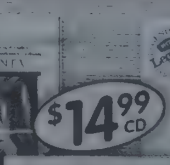
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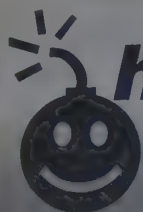


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WUE
LEGENDS



By DAVE JOHNSTON

Lace 'em up, Freestyle

Most electronic acts depend on a fat bottom end, a ton of technological gear and a wealth of engaging visuals to propel their live shows. Last week's Chemical Brothers show in Calgary was a powerful example of how engaging and entertaining the combination can be.

Vancouver's Lace is no different. He arrived on the scene in the early '90s, and his inventive live performances inspired a steady buzz across Canada, especially over the past year. Last spring, he stunned audiences at the Fun-tazia party at Edmonton's Municipal Airport with an intense combination of computer-driven beats and projections acting in sync.

If you missed Lace's recent appearance at the Power Plant, it would be wise to poke your head in at the Freestyle event at the Shaw Conference Centre this Saturday. Using a huge projection screen and a dual-platform computer system, Lace assembles satirical slogans, infomercial footage and news clips on the fly while also tweaking out tracks like "Sexy Kitty" and "Spy Girl" on his battery of keyboards and mixers.

Lace's best performances from the past few years have been compiled on *Live Non Stop*, which was released through Vancouver-based Vu-Tag Records. The tracks originated at a variety of gigs throughout Canada, including the Limelight in Toronto and Montreal's Groove Society. Even without visuals, his music pounds, making funky nods toward old-school Detroit techno and epic progressive house. It's refreshingly original, to say the least.

In *Live Non Stop's* liner notes, Bradley Darren Shende writes that Lace "drank way too much coffee, worked too hard and didn't get out too much." Considering the rapturous nature of his music, it seems like the formula worked.

Also appearing at Freestyle is Ezra O.S., formerly known as Ezra G. In

addition to being a killer drum 'n' bass DJ, as demonstrated on his recent swing through town as part of the Kung Fu Knowledge tour, he's also a technological whiz. His Los Angeles-based Sound Design Production company has pioneered the use of surround sound in live electronic music, and has been busy developing music DVDs that take advantage of the audio capabilities reserved for movie discs. The company produced the *Parallel Universe* tour for New Line Cinema a couple of years back, and has been licensed to create electronic soundtracks for martial arts trailers and films. Ezra himself has scored a number of film trailers, including Jackie Chan's *Dragons Forever* and Sammo Hung's *Dreadnaught*.

He will also be releasing material through the British drum 'n' bass label TechItch, founded by Technical Itch and Decoder. So if you think your kung fu is good, you'd better meet the master.

Mixed message

In a move to curb piracy and copyright violations, police raided two Toronto record shops last week and charged five employees with fraud, seizing 6,000 cassette tapes in the process. What makes the situation interesting is that most of the tapes were DJ mixes, and the warrants were issued based on a joint application by Toronto police and the Canadian Recording Industry Association.

The raids came as a shock to the stores' employees, some of whom told the *Toronto Star* that the sale of such tapes has been going on for at least 10 years, and that they don't understand why the police and the CRIA would decide to clamp down on the practice now.

Local DJ Spilt Milk echoes that sentiment. What with the proliferation of downloadable digital music and CD burners, raiding and charging shops for selling cassette tapes seems like a desperate manoeuvre by an industry unable to deal with progress.

"I felt panic when I heard about it," says Spilt Milk, a party scene fixture and host of CJSR's *Catch the Beat*. "Mix tapes are a good way to promote yourself as a DJ. It's usually how I get a lot of my gigs out of town."

Spilt Milk's tapes, as well as those by other DJs, have been available through local retail outlets for some time, but he says he doesn't make much money from them. Most of the

time, the tapes are given to friends or sent out to promoters as a calling card. Making a mix tape is hardly a threat to the industry, he argues, because DJs often alter and recombine the tracks into something wholly original. Also, tapes degrade through repeated play and duplication, thus making tape piracy a dubious priority when compared to the newer technology of recordable CDs.

"By the time you make a third copy, the quality is so bad you wonder why you bothered," Spilt Milk explains. "With CDs, the quality is already perfect, and every copy you make onto another CD is going to be the same. Tapes don't offer that. There's so much hiss and tape noise."

If anything, mix tapes offer record labels an excellent chance to introduce new music to audiences. Since many DJs play for hundreds of people a week, a label eager to break a new track can take advantage of the DJ network of mix tapes to create a buzz. Spilt Milk can understand why some companies get nervous when they see DJs putting brand-new commercial tracks on their cassettes, thus cheating the artist out of royalties. However, he thinks the labels have bigger problems to worry about, such as on-line piracy.

"The big American labels see themselves as losing a lot of money right now," he says. "They don't know what to do. It's possible that what happened in Toronto might be a warning."

As a result, Spilt Milk figures that his colleagues should be careful when issuing mix tapes, watching who they give their tapes to and being especially wary about who they allow to sell them.

"It means that DJs will have to put a bit more legwork into promoting themselves," he says. "They'll have to do it differently."

As for the record companies' claim that they're losing money through the sale of mix tapes, Spilt Milk politely scoffs. "I buy all my records. I may get a few for free sometimes, but they usually suck."

Breaks night broken

Last week, VURBan Legends closed off with a shout to Club and Event Security for procuring a breaks club night over at Platinum Nightclub on Sundays. Well, forget it, says Samson

SEE NEXT PAGE



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BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Revival 3000 with guest live performers

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: R&B Dance • SAT: R&B, Dance, and Hip Hop • SUN: Hip Hop Ladies Night

LUSH/THE REV—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Sun; Velvet—DJ Cioleko • THU: Chemistry, with guest DJs—OCT 14: Deko-Ze (Toronto), OCT 21: Donald Claude (Seattle) • FRI: Main—Dzejsun; Velvet—DJ Bluesun • SAT: Main—Mike High with DJ Jason LP; Velvet—Rockstar, with guest DJ s

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • WED: Motor, with weekly guest DJs and live electronic music • FRI: Freedom, with DJs Nicky Miago, Jakob and guests—OCT 15: Kultcha (Vancouver) • SAT OCT 18: One 18 Hip Hop Crew CD Release Party with Dirty Boulevard B-Boys and DJ ReRun

PLATINUM NIGHT CLUB—10018 105 St., 497-7933 • WED: Sin Night, with Mute and Phork • THU: mixed dance, hip hop, r&b and reggae • FRI: Platinum Fridays • SAT: Ruppie Sound System

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays, retro and hits with DJ Lefty • TUES: No Sympathy For The ClubScene, with DJ Dougless • WED: World Domination, industrial with DJs Big Dada and Nik Rofeelya • THU: Main: Hard Times with Davey James and guest DJs—OCT 14: D-Monic

VURBan Legends

Continued from previous page

Chui, head honcho at the local group. It didn't go that well, and the promotion was forced out into the cold, cold night.

The same goes for Elektroplant, Def Star Production's attempt to fire up Thursday nights over at the university Power Plant bar. In the face of heavy competition from both Lush's Chemistry night and Rebar's Hard Times main floor event, the bar's electronic music night cannot draw

(Toronto), OCT 21: DJ Jon Bishop (San Diego) • THU OCT 28: CJ Bolland; Upstairs—Good Times, retro and classics with DJ Slimboy • FRI: Boogie Nights Disco Express • Main—DJ Davey James; upstairs—DJ Dougless • SAT: Main—DJ Davey James; upstairs—DJ Slimboy • SAT OCT 30: When Costumes Go Bad, with DJs Slimboy and Big Dada; THU NOV 11: FunTazia 2 Pre Party with Donald Claude (Seattle)

THE ROOST—10345-104 St, 426-3150 • MON: DJ Jazzy; TUE: DJ Jazzy from 10 PM - 3 AM; WED: DJ Soulus; THU: downstairs—DJ Dada; upstairs—DJ Mike; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mike; SAT: Downstairs—DJ KTC; upstairs—DJ Code Red; Sunday: DJ Jazzy from 10 PM - 3 AM

SHAW CONFERENCE CENTRE—9797 Jasper Ave • SAT OCT 16: Freestyle with Daniel (Los Angeles), Kenneth Graham (Los Angeles), DeejayE (Germany), Lace (Vancouver) Ezra O.S (Los Angeles), Nicky Miago, Dragon, Celcius, Spilt Milk, Slimboy, MC Deadly, Slacks, Echo, Cool Hand Luc, Inside 9 and more

SUBLIME (late night/after hours)—10147-104 St., Bsm, 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock


THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: DJs Ariel & Roel and Tripswitch • SAT: DJ Dragon, Inside 9 and Crunchee

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enough interested parties, and will wrap up at the end of the month.

On a lighter note, Tripswitch and Spilt Milk have found a new home at Rebar. They've decided to move their Solid Tuesdays from the Boiler Pub downtown to the upper floor of the Whyte Ave club, renaming the night Funky Habits. The duo will spin a mix of house and breaks with the help of a weekly roster of guests—both local talents and out-of-towners.

Maybe this time, our sleepy burg will wake up and realize that there's more to this city than rock 'n' roll and two-stepping. Best of luck, dudes. ☺



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In the Lounge

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Saturday, Oct. 16th

In the Lounge

One 18 Hip Hop Crew CD Release Party
featuring Dirty Boulevard B-Boys
and DJ ReRun (Edmonton's DMC champion)
with The Clipperz and Straight Laced

In the Suburbs

Greasy Meat Boys (ex-Punched Unconscious)
with Following Horus (ex-Fat Bastard from Vancouver)
and Stash

Wednesday, Oct 20th

In the Suburbs

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with Sleave (Doors open at 9pm)

Thursday, Oct 21st

In the Lounge

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Saturday, Oct 23rd

In the Lounge

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with guests Viceroy (from Calgary)

In the Suburbs

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disc reVUEs

HARDKNOX (JIVE ELECTRO/BMG)

Breakbeat fans love how dirty and raw their music can sound, as opposed to the sleekness of, say, techno. The duo who make up Hardknox know very well that by toying with jungle's cousin, they can get as filthy as they want to be—and their self-titled debut disc on the excellent Jive Electro imprint is one crusty affair.

The disc includes both of the songs Hardknox recorded early in their career on the Skint (of Fatboy Slim fame) label: "Coz I Can" and "Psychopath." And the other tracks show that their approach hasn't changed—"Come in Hard" slices in a sample of old-school rapper Schoolly D with a furious barrage of echoing drums, while "Who's Money" features some precision scratches from Cut La Roc. "Fire Like This" and "Attitude" are anthemic compositions, packed with mind-bogglingly dense layers of crunching metal, snapping bone and gnashing teeth. (At least, that's what it sounds like while the sound is racing through your ears.)

The only drawback to the disc is its unrelenting pace and lack of variety. While the crisp production and irresistible hooks quickly draw you into the school of Hardknox (as it were), they get tiring in a shockingly short span of time. In doses, though, Hardknox will rattle your cage and stain your carpet, and you'll be happy that they did. ★★☆☆ —
DAVE JOHNSTON

Café Del Mar Volumen Seis (MANIFESTO/MERCURY/UNIVERSAL)

Each musical genre has its own Graceland. Bluegrass and country have Branson, Missouri, the blues have

Chicago, R&B has Motown, and so on. And as for the electronic and club set, while some prefer Germany's Love Parade or the isle of Goa, most get their sights on Ibiza.

Judging by the photos I've seen, Ibiza looks like a tornado of partydom. From sunrise to sunset, it's nonstop debauchery, music and madness. But the *Café Del Mar* series, like its San Antonio bar namesake, is an eye in the storm as José Padilla, resident DJ at the bar, offers the last volume in this serene seaside trip.

Bigger names like Talvin Singh and John Digweed (under the alias Humate) are paired with smaller but equally wonderful downbeat and ambient music makers. A Funky New Generation's "The Messenger" is a jazzy, soulful number that sits comfortably alongside Padilla's own "Adios Ayer." The surprising addition of Dusty Springfield's beautiful "The Look of Love" is a stroke of genius. This disc is a 75-minute reprieve from Ibiza's tumult, but picking up the other five volumes could make the mellow last that much longer. ★★☆☆ —YURI WUENSCH

MARK LEWIS WEST COAST VIBE VOLUME 4 (PHATT PHUNK/FAB)

Each installment of Phatt Phunk's *West Coast Vibe* series has one thing in common: they're all really good. Mark Lewis, who's been spinning and producing for over 10 years, is a natural fit within the illustrious pack that already includes Thomas Michael, Grant Plant and David Alvarado.

Lewis's brand of progressive house is just that: progressive. The first few tracks are superbly mixed and, on first listen, I thought they were almost too similar in their beat structure. As it

turns out, though, that's by design—they build perfectly into the disc's middle tracks, where the real payoff is to be found. As for those middle tracks... well, as much as I love it, *Three Drives on a Vinyl's* "Greece 2000" is getting overplayed. It's electronic music's gauntlet track, constantly posing a challenge for remixers to create new permutations, and this edition is no exception—it's excellent, in fact. Mixed in immediately afterward is "Turkey 2000," a track due for its own barrage of remixes. (Can "Cyprus 2000" be far behind?)

Just when Lewis starts rolling, though, he wraps things up. The disc's denouement left me wanting more, and I wonder how much play he would have gotten out of a two-disc system, which the *Global Underground* series has been using to great effect. Alas, I may not know until the day I see him live. ★★★★★ —YURI WUENSCH

DJ BABY ANNE BASS QUEEN: IN THE MIX (GENUINE ZONE/PANDISC)

I've got a soft spot for female DJs—and they don't even have to be talented to intrigue me. In this decidedly male-dominated industry, there's just something captivating about seeing a woman behind the decks. I hope I'm not sounding too sexist (and risking a barrage of angry letters, e-mails and phone calls) when I say I usually expect women (you know, those delicate and beautiful flowers) to spin some pretty house or melodic trance. But I absolutely love it when they play against type and destroy stereotypes the way DJ Baby Anne has with *Bass Queen: In the Mix*.

To look at Baby Anne, you could easily mistake her for a pop kiddie-pop starlet like Britney Spears or Christina Aguilera: well, she's nothing of the sort, and thank God for that. Rather, she's Florida's most popular female DJ, and it's easy to see why—we're talking about one fat mix of breaks here.

Baby Anne's own tracks, "The Bass Queen" and "Abercrombie," are paired alongside those of her friend and mentor, Floridian breaks-master DJ Ikey, who also gives the CD a ringing endorsement. The resulting whole has a great retro feel, with chunky beats and addictive vocal samples that. My car's CD player has become infatuated, and so have I. ★★★★★ —YURI WUENSCH

LUNAR DRIVE ALL TOGETHER HERE (BEGGARS BANQUET)

Once again, the First Nations fall at the hands of the White Devil—except these particular Natives surrender willingly, combining their culture's traditional musical ideas with annoying, repetitive, soul-annihilating dance beats. The result is an embarrassing mess that has less to do with the spiritual side of aboriginal music and more to do with cashing in on a musical trend. (And I use the term "musical" loosely.)

If the appellation "e-tarded" can be taken as a compliment, then I won't use it describe *All Together Here*. Instead, I'll just call it a "weak concept" and a "bad idea." And I don't mean good-bad, I mean bad-bad. —T.C. SHAW

ENGELBERT HUMPERDINCK THE DANCE ALBUM (ISBA)

What makes modern dance music so liberating is its ability to plunder and reinterpret history, melding musical genres with thumping beats for the sake of moving the crowd. Sometimes it's samples, like Moby's use of Alan Lomax's field recordings of blues singers on his sublime disc *Play*. Sometimes, it's hearing a singer like Tom Jones team up with a group like Art of Noise to do something like "Kiss." Engelbert Humperdinck may not be anybody's first choice to throw onto the turntable at peak time in a dance club, but with his obviously titled foray into club music, *The Dance Album*, the swinging dude feels that his number has come up, and he's ready to blow some speakers.

Laughable as it may seem, Engelbert almost manages to pull it off. "Quano Quano Quano" and "Spanish Eyes" pulse along nicely, thanks to some savvy production from Chris Cox and Barry Harris. It isn't progressive house, but it's palatable—and no more banal than anything else banging in mainstream clubs nowadays.

Sadly, Engelbert was never a match for Tom Jones, and *The Dance Album* is a glaring demonstration of his shortcomings as a creative performer. Tom was always a daring fellow, whereas Engelbert swivelled politely in the shadows. Not even "Mano Mano" or "Release Me" can salvage this ill-advised exercise. ★★ —DAVE JOHNSTON

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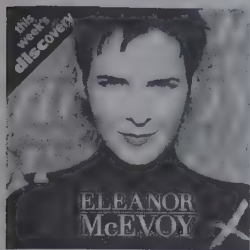
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new sounds

reVUEs of this week's
newest discsELEANOR McEVoy Snapshots
(COLUMBIA/SONY)

Wow. What a great disc! This lady can do it all: sing, play guitar and keyboards and write great lyrics and arrangements. She's got a voice that can handle a Cranberries-style lilt or an Amanda Marshall groove; the result is slick without seeming overproduced, heartfelt without being sappy and, above all, fun to listen to. There's a lot of good pop-jazz work by McEvoy's band, which runs the gamut from soft ballads to upbeat but restrained numbers.

McEvoy is a joy to listen to—she's got a soft voice that nevertheless has a lot of strength behind it, and a confidence in both her singing and writing that is evident right from the first track. Her lyrics handle life topics with a candor that's to be appreciated. There's no artifice to her style—she's a performer who cares about performing, and not tapping into a trend. If we ever get her here in Edmonton, I'd love to see her perform live. Maybe it's the green eyes. Nah, it's the music. ★★★★★ —MATT BROMLEY

ASH NU-CLEAR SOUNDS
(DREAMWORKS/UNIVERSAL)

It happens all the time. You hear a great song on the radio and rush out to buy the album, only to discover the other tracks are filler material, none of which compare to the single.

I have the feeling this will happen to the people who buy the latest effort from Northern Ireland's reigning rawk stars, Ash. The album begins with the outstanding "Jesus Says," which features a stoner-rock guitar line that shows that the band had been listening to a hell of a lot of Spacemen 3 and

Jesus and Mary Chain before they entered the studio. It's an outstanding new direction for the band.

But the rest of the record can't match "Jesus Says," as Ash struggle to find a sound they're comfortable with. The disc's lack of consistency might have to do with the fact that three strongest tracks were produced by Yankee uber-twiddler Butch Vig (Garbage, Nirvana, Smashing Pumpkins), while the rest of the songs seem to have been conceived as throwaways.

But for Brit-wank fans, the album may be a must-have for "Jesus Says" alone. ★★ ★ —STEVEN SANDOR

MARY JANE LAMOND/LAN DUIL
(TURTLEMUSIK/UNIVERSAL)

Mary Jane Lamond's newest disc is a wonderful collection of traditional Cape Breton songs, and it's a pleasure. While Lamond concentrates on the various vocal styles used in Gaelic song—from milling chants to "mouth music"—she places an equal emphasis on her backing band's contributions and the music's origins. The result is a disc that's intimate in atmosphere—you may find yourself leaning in closer to the speakers in order to better appreciate the tales Lamond spins (whether you speak Gaelic or not.)

Lamond pulls together scraps of traditional dirges and reels to create a quiltwork of tunes, and she gives generous credits to the origins of the various pieces. Recordings made with family and friends in their own homes, such as "Milling Song" and "Ill ù Ill ò llean 's ò," reinforce the intimate feeling of the disc; it's as though you're passing by an open door and overhearing a spontaneous bit of singing. This disc preserves a valuable bit of east coast history, and presents it in the most charming way possible. ★★ ★ —MATT BROMLEY

BUCKETHEAD MONSTERS AND ROBOTS
(VIRGIN)

Buckethead is a mysterious figure who wears a plastic mask on his face and an empty KFC-style bucket ("Duh!") on his head (I repeat, "Duh!"), which makes him either a guitar hero or an anti-hero. You decide.

The dog's-breakfast liner notes offer no clues as to Buckethead's true identity,

but we do learn two things about him (her?): (1) One of Buckethead's buddies is Primus bassist-songwriter Les Claypool, whose singular style of playing and seriously warped sense of humour is all over this disc, and (2) Buckethead plays the guitar so incredibly fast he makes Steve Vai sound like John Lee Hooker.

The album is a Mr. Bungle-like cacophony of unbelievably fast, complex guitar runs, generally silly vocals and a convoluted "biography" of the mythical Buckethead, adding up to an all-out Buckethead "adventure," one that almost, but never quite explains what the hell is going on. In the meantime, the mind-numbing number of lightning-fast notes that fly like sparks from Buckethead's axe turns *Monsters and Robots* into less of a treat for the ears and more of an overall sensory experience. One thing's for sure: you've probably never heard anything like it. Ever. ★★ ★ ★ —T.C. SHAW

TYPE O NEGATIVE WORLD COMING
DOWN (ROADRUNNER RECORDS)

At some point in everyone's life, you have to come to terms with the fragility of human life. But not all of us are fortunate (or self-absorbed) enough to be able to express our feelings at the volume Type O Negative does. *World Coming Down* is a tribute to drug abuse ("White Slavery/Sinus"), to alcohol abuse (a minute-and-a-half-long audio nightmare complete with a flatline in the background and the uncontrolled sobbing of someone's newly single female companion) and the simple fact that life is lamentably short ("Everything Dies"). The entire disc is a bleak Sabbath-esque suicide note from beginning to finish—there's even a funeral organ playing on the opening track and Chant/Enigma-style backing vocals on the title cut.

The highlight of *World Coming Down* is, unfortunately, an incongruous Beatles medley that begins with a crunchy, macabre version of "Day Tripper" and degenerates into "She's So Heavy," downtimed so much that it barely moves.

If you've ever entertained the notion of burning a compilation disc specifically to be played at funerals, you might want to consult *World Coming Down* for ideas. ★★ ★ —J. WHEELLOCK

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MAIN LEVEL: DJ DAVEY JAMES
CANADIAN 12¢ UNTIL 9PM (\$2.50 ALL NIGHT LONG)

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UPSTAIRS: DJ SLIMBOY
MAIN LEVEL: DJ DAVEY JAMES
\$1.50 HIBALLS & \$7.00 JUGS TIL 10:30 PM

SUNDAY 17

UPSTAIRS: ERNIE BALL/AVENUE GUITARS
BATTLE OF THE BANDS featuring MOLLYS
REACH, SLOW FRESH OIL, PAINTING DAISIES
and RAKE
DOORS AT 6:30 PM — FREE ADMISSION
\$1.75 PINTS UNTIL MIDNIGHT

MONDAY 18

MAIN LEVEL: 10551 MONDAYS
DJ LEFTY plays hit after hit!
\$6.75 DOMESTIC JUGS & \$1.00 HIBALLS
TIL MIDNIGHT

TUESDAY 19

MAIN LEVEL: NO SYMPATHY FOR THE
CLUB SCENE w/DJ CHUCK ROCK
punk, ska & rock 'n' roll
\$1.50 HIBALLS & \$7.00 PITCHERS TIL MIDNIGHT

WEDNESDAY 20

MAIN LEVEL: WORLD DOMINATION TOUR
w/ DJ BIG DADA and NIKROFEELYA
goth & industrial
\$1.50 HIBALLS & 25¢ DRAFT UNTIL MIDNIGHT

THURSDAY 21

MAIN LEVEL: HARD TIMES
with DJ DAVEY JAMES rebar residents
and DJ JON BISHOP (ICU Records)
with guest DJ TRIPSWITCH
UPSTAIRS: GOOD TIMES
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May-December romance will make your year

Rea and Polley perform nobly in *Guinevere*

By JOHN LEKICH

In *Guinevere*, Stephen Rea plays an aging bohemian photographer with a talent for seducing impressionable girls. A serial Svengali, he knows them, beds them and carefully nourishes their interest in pursuing an artistic career. Think of his services as a kind of finishing school for the promising dysfunctional. The set curriculum inevitably moves past jazz, literature and sex to include plenty of hard lessons about love and co-dependence.

As Connie Fitzpatrick, Rea looks like a basset hound with a bad perm. An emotionally conflicted boozier who longs to enlighten his charges while screwing up their

lives, Connie has the worst set of teeth this side of Dylan Thomas. And yet you can understand why one of his ex-girlfriends calls him "the best mistake I ever made."

The chain-smoking Connie does have a certain seedy charm. He's often tender, and he takes great pride in his role as a kind of intellectual sugar daddy. When he tells an ex-girlfriend that his latest Eliza Doolittle doesn't like to read books, his concern is both genuine and touching. Connie's cocktail-party conquests include a veritable United Nations of beautiful neurotics (Jasmine Guy, Gina Gershon and Sandra Oh). When his *Guineveres* wise up enough to move on, he simply selects a fresh candidate and repeats the process.

Polleymorphously perverse

Writer-director Audrey Wells focuses

on Connie's mentorship of Harper Sloane (*The Sweet Hereafter's* Sarah Polley, who resembles Uma Thurman with all the lights turned on). When the photographer first encounters her, she's a mass of nerves. And no wonder. Her life amid her family of cold-hearted San Francisco WASPs is so dismal that even Fitzpatrick's calculated interest seems like the spark for some sort of glorious psychological makeover.

Although Wells's story sounds like a vintage male fantasy, it soon becomes clear that her script has its roots firmly planted in female empowerment. *Guinevere* is, for want of a better phrase, more of a classic chick flick than its plot would indicate. Connie may be the City Lights Bookstore equivalent of a lounge lizard, but the faith he has in his students is entirely justified. All the women he mentors, including Harper, become gifted artists.

Although Stephen Rea is very good here, he's easily outclassed by a couple of the female leads.



Sarah Polley steals the scenes in *Guinevere*

Jean Smart, all blond hair, cleavage and regret, is riveting as Harper's icy mother. But it's Polley who really makes the movie. As the fragile product of a loveless marriage, she deftly illustrates why Connie's well-rehearsed overtures have such appeal.

Wells gets most of the serious stuff right, but a few lighter mo-

ments would have gone a long way toward explaining Connie's attraction. Of all the qualities that he lacks, the one the audience will miss the most is a sense of humour. **B**

Guinevere

Directed by Audrey Wells • Starring Stephen Rea and Sarah Polley • Opens Fri, Oct 15

Rodeo Kings

Continued from page 13

together, making space for each other's sound and ideas both in the studio and onstage, the project evolved into something more serious. For their second disc, they were very aware it had to be something more than just Blackie and the Rodeo Kings doing more Willie P. Bennett songs.

Those silly love songs

Kings of Love is a melange of Bennett tunes, songs by Canadian artists like Bruce Cockburn, Murray McLaughlin and Fred Eaglesmith, as well as Linden, Fearing and Wilson originals. From a haunting version of Bennett's "The Lucky Ones" to Eaglesmith's gritty "49 Tons" and a trippy take on Cockburn's "You Don't Have to Play the Horses," the two discs run the full gamut of roots rock.

"In some ways, Blackie is a bit of a holiday from our regular gigs,"

concedes Fearing. "But I'm a bit leery about saying that, because it seems like we're not taking it seriously. And it's very hard to do anything half-assed."

Blackie squeezed in a few concerts last summer on the Ontario folk festival circuit. But their current tour, a significant western Canadian road trip, affords them the luxury of not having to rush onstage, plug in and play sans soundcheck (standard practice at folk festivals). Having your own venue and full-length time slot, Fearing says, gives you the freedom to "stretch it out" and "mix it up."

In some ways, their concerts resemble those informal side-stage workshops at the Folk Fest, except these are three veteran jammers walking the fine line of freshness and familiarity. "You get people who speak the same language," says Fearing, "and you don't have to know each other to have an incredible conversation." **B**

Blackie and the Rodeo Kings
Arden Theatre • Fri, Oct 15

Gomez

Continued from page 18

ammunition. Our whole approach to music doesn't necessarily fit. I like that—it makes people pay attention.

"I like the mystery of our music," he continues. "The people who do understand it, it's like they've come into our inner sanctum—it makes sense. You have to listen to the songs three, four, five, maybe 15 times before you understand them."

Gray says listeners are bored today—bored of the "same old rubbish." And though he doesn't say it outright, Gomez is doing as much as they can to turn back that wave of indifference. Ball and Peacock, both self-proclaimed metalheads, have fused their heavy influences with those of Blackburn, Gray and Ottwell, creating a sounded rooted in everything from Hendrix and Waits to hip hop, funk, show tunes and Grateful Dead—a blend that, obviously, frees them from accusations of making formulaic music.

"We just mix it up and have


some fun," Gray says. "If things are successful, then you buy yourself a little freedom. Too many musicians are making the music they don't like—just playing the game. I thought you were supposed to like it."

Virgin sacrifice




Gomez may walk like an indie, but they carry a big label—Virgin here in Canada. The boys have hopped on the major train for *Liquid Skin*, a mel-low effort perfect for late-night chill-outs in the hallucinogenic surroundings of some dude's basement. (Been there, eh?) Essentially, that's how *Bring It On* was recorded, which may explain why *Liquid Skin* feels genuine rather than concocted.

Liquid Skin also features a Gomez trademark—three vocalists. "It's less limiting," Gray says. "Everything we do is about taking away limits. We're a band. Bands are made of people who can create together and who do shit together."

Fight the power... Homer. **B**



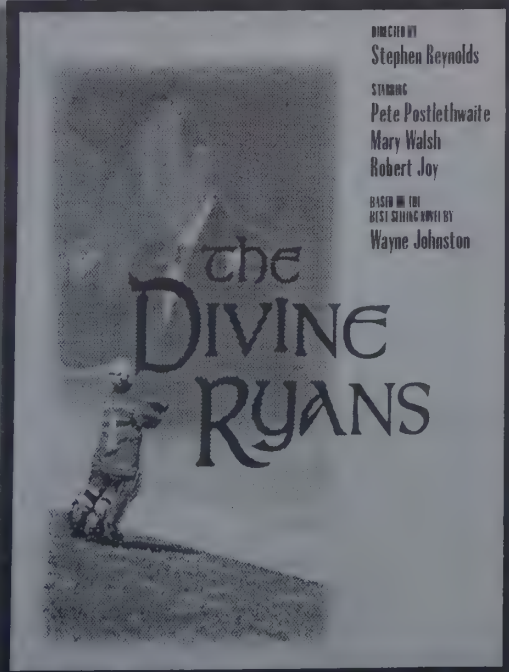
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Talking about *Fight Club*

Norton and Pitt break fight club's primary rule

By JANET SMITH

It's not the sight of skulls being pounded against cement or ribbons of blood streaming down bare torsos that could make *Fight Club* the most controversial film of the year. What's really provocative about this black comedy is that it portrays violence as a last-ditch attempt at expression for society's uncomfortably numb young men. Call the fight club a cynical alternative to the honey-coated New Age mantras of the boomer generation. At the same time, *Seven* director David Fincher's new film, based on the novel by Chuck Palahniuk, is a hard fist that slams into the gut of Hollywood's romantic visions of young adulthood.

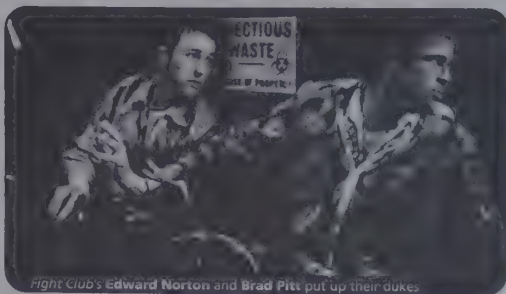
Edward Norton and Brad Pitt, at 29 and 35 respectively, are members of the generation the film so brazenly speaks to, and they can hardly contain their excitement over the delectably dangerous territory of *Fight Club*. Sitting in a cream-coloured Four Seasons interview room that's the antithesis of the film's apocalyptic setting, they're speaking over one another and exchanging rapid-fire philosophies about the movie. Several times, the two actors compare this project to the film that captured a previous generation's fears of entering adulthood, *The Graduate*. But there are no Mrs. Robinsons or white weddings in *Fight Club*.

"The book was one of the first things I read that, in a much more substantive and complicated way, was really on the pulse of the energy I feel in my generation—much more than I had felt with these baby boomer-created, *Reality Bites* visions of us as reductive, aimless, angst-ridden slackers," says the brainy Norton, in one of his characteristically jet-engine-speed outpourings. "I felt that *Fight Club* was the first book to probe down into the real despair and paralysis that people feel... I think the film does touch on something that has gone on in our generation, which is: we've been having our midlife crisis in our 20s."

White man's Durden

In the \$70-million, CGI-cranked film, Norton plays a white-collar cubicle drone who crashes illness support groups in his desperate search for human compassion. But when he meets rebel Tyler Durden (Pitt), the two start a secret support group of their own: by pounding the hell out of strangers in a bar-room basement, they might be able to learn how to feel again.

Norton, the star behind the tortured lead characters in *American History X* and *Rounders*, is already being called the finest actor of his generation. But Pitt—who, in his Puma poorboy, blue wraparound sunglasses and vintage sweater, looks like a toned-down version of his *Fight Club* character—stands to become the It Boy again. Tyler moves the film. He's a manic, messianic figure whose advice to Norton's unnamed narrator—"You are not your job. You are not how much you have in the bank"—could



Fight Club's Edward Norton and Brad Pitt put up their dukes

become the battle cry for 20- and 30-somethings everywhere. (When Norton refers to Tyler as a "negative influence," Pitt stands up for his character: "He's just a less positive Tony Robbins," he says, flashing the grin that's made him famous.)

Pitt and Norton are well aware that, even before *Fight Club* opens, media and website hype is focusing on the film's nihilistic tone. At a time when Warner Bros. and Oliver Stone are being sued over shootings supposedly inspired by Stone's *Natural Born Killers*, hysterical predictions of "copycat" fight clubs are already appearing. Norton is ruffled by the fact that the rumours are being fuelled by people who have not seen the movie. Despite some perceptions, *Fight Club* is anything but a call to arms for the type of testosterone-fuelled meatheads who burned down Woodstock '99.

Hit me with your best tracking shot

"Well, the first thing Tyler says [to Norton's character] is not 'I wanna fight you,' it's 'Hit me as hard as you can,'" stresses Pitt. "The book was not so much about getting aggression out on someone else; the point is that we've become spectators... People are getting accustomed to sitting on a couch and not getting in there and participating."

"I think the aggression in the film is very much directed inward," Norton adds. "I think the fight club is kind of metaphoric for the fight against your own impulses to get cocooned, which is why the guys at the end of the fight get up and hug each other and say thank you to each other for the experience. It's helping them strip away the fear of pain and reliance on material signifiers of their self-worth."

Chuck amok

Meeting the man behind the radical ideas that have Pitt and Norton so spellbound is a surprise. Portland author Chuck Palahniuk looks like anything but the poster boy for post-grunge, pre-millennial angst. With his clean-cut dark hair and tweed sports jacket, he looks more like *Fight Club*'s yuppie narrator than Tyler's streetwise punk. But the 34-year-old's sardonic sense of humour emerges as soon as he introduces himself. "Yes, I'm the guy who invented *Fight Club*, and it's been a pain in the ass ever since," he says with a half-smile, entering the room after Pitt and Norton have left.

In the months leading up to the release of the movie based on his book, Palahniuk says, he has been inundated with calls from magazine editors who insist that he tell them

where to find real-life fight clubs. "And I say, 'Well, no, I can't, because I made it up.' And they say, 'No, no, we know it's a secret but we won't mess it up.' And then they get really pissed off because they think I'm lying, and they say, 'Okay, be that way,' and they hang up."

More disturbing to him are the fans of his book who lurk at the back of his signings and readings until the room clears, and then approach him to ask where they can find a secret fight club of their own. Whether older generations want to admit it or not, *Fight Club* seems to be hitting a chord out there. "It breaks my heart," says Palahniuk. "I feel like saying, 'Do you know what a mosh pit is? Go to a church revival tent and throw yourself on the floor.'"

Join the Club

Even though Fincher has slightly altered the ending of his novel, Palahniuk is clearly thrilled at the casting of the movie and the bold final product. For one thing, *Fight Club* has created such a buzz that his other novel, *Survivor*, is already being put to celluloid by that other generational hellraiser, *Train-spotting's* Danny Boyle. For another, his home décor is improving: he has inherited all of Norton's character's furniture, handmade to look like it's right out of the IKEA catalogue and a running joke in *Fight Club*. ("My roommates are really happy, because we didn't have any furniture," he says.)

But Palahniuk is also happy that Fincher and his cast were able to keep intact so many of the ideas that fuelled his book. "Mostly, I just wanted to acknowledge all the things my friends were complaining about," he says, with typical understatement.

An impassioned Norton agrees it's important to get all of Palahniuk's explosive ideas out. "If people didn't make art that critiqued the dysfunction that's in society because they were afraid of copycats, then Nabokov never would have written *Invitation to a Beheading*. Every movie that's ever been called dangerous or radical is now sort of a cultural hallmark of a whole generational energy. And I think it's much, much more dangerous to suggest that a cultural medium as potent as film should not look at the ways that we are unhealthy as a society. I mean, that is living in serious denial."

Now all that remains to be seen is whether audiences are in serious denial, or whether they're ready to look at those radical ideas and say, "Hit me as hard as you can." ☺

Fight Club
Directed by David Fincher • Starring
Brad Pitt & Edward Norton • Opens
Fri, Oct 15

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FILM Weekly



Thom Fitzgerald, who scored a big art-house success a couple of years ago with *The Hanging Garden*, is back with *Beefcake* (playing the Garneau's No-Name Fundraiser on October 16 at 1 p.m.). It blends fact and fiction (including interviews with Jack LaLanne and former beefcake models like Jim Lassiter and Andy Warhol's superstar Joe Dallesandro) to tell the story of photographer Bob Mizer, who was to softcore pin-up pics: a family man inconspicuously operating a kinky business, and who was ultimately brought down by the forces of moralistic repression.

NEW THIS WEEK

Beefcake (GA) Josh Peace and Daniel Kiefer star in *The Hanging Garden* director Thom Fitzgerald's docudrama about the rise and fall of '50s physique photographer Bob Mizer. *Sat*, Oct 16, 7pm

Fight Club (CO) Brad Pitt and Edward Norton star in *Seven* director David Fincher's violent drama about a bored white-collar worker recruited by a charismatic friend into participating in a series of underground boxing matches. Based on the novel by Chuck Palahniuk.

The First Night of My Life (M) Director Miguel Albaladejo's offbeat comedy follows a wide assortment of people whose paths unpredictably intersect on the eve of the millennium. In Spanish with English subtitles. *Fri-Sat*, Oct 15-16, 7:30pm at Zeidler Hall, the Citadel, 54-7

Guinevere (P) Stephen Rea, Sarah Polley, Jean Smart and Gina Gershon star in

director Audrey Wells's romantic drama about a college graduate who is swept off her feet by a photographer 30 years her senior.

Happy, Texas (CO) Steve Zahn, Jeremy Northam, William H. Macy and Illeana Douglas star in director Mark Illsley's comedy about a pair of fugitive thieves hiding out in a small town by masquerading as children's beauty pageant coordinators.

The Omega Man (M) Charlton Heston battles albino vampires in director Boris Sagal's 1971 sci-fi flick about the only man on Earth to survive an apocalyptic plague. *Fri-Sat*, Oct 15-16, 9pm at Zeidler Hall, the Citadel, 54-7

The Story of Us (CO, GR) Michelle Pfeiffer and Bruce Willis star in *Misery* director Rob Reiner's latest film, about a couple who arrive at a crossroads after a bump 15 years of marriage.

The Tender Trap (EFS) Frank Sinatra,

Debbie Reynolds and Celeste Holm star in *Summer Stock* director Charles Walters' 1955 comedy about a swinging bachelor brought to heel by his new, determined girlfriend. *Mon*, Oct 18, 8pm, Provincial Museum Auditorium, 102 Ave 6 & 128 St

FIRST-RUN MOVIES

The Adventures of Elmo in Grouchland (CO, FP) Mandy Patinkin, Vanessa Williams and Kevin Clash (as Elmo) star in director Gary Hallvarson's adventure about every muppet's favourite muppet's journey to a faraway land in search of his cherished blue blanket.

American Beauty (CO, FP) Kevin Spacey, Annette Bening, Mena Suvari and Chris Cooper star in director Sam Mendes's comic drama about a dissatisfied suburban husband who makes a dramatic decision to revitalize his life.

American Pie (CO) Director Paul Weitz's raunchy comedy tells the story of four male high-school students hell-bent on losing their virginity before they graduate.

Austin Powers: The Spy Who Shagged Me (CO) Mike Myers and Heather Graham star in the further adventures of cryogenically preserved, time-travelling swinger-slash-photographer-slash-international spy Austin Powers.

Better Than Chocolate (CO) Karyn Dwyer, Christina Cox, Wendy Crewson and Peter Outerbridge star in *Bye Bye Blues* director Anne Wheeler's comedy about a wild romance between two young women.

The Blair Witch Project (CO) Heather Donahue, Joshua Leonard and Michael Williams star in co-directors Daniel Myrick and Eduardo Sanchez's atmospheric horror film about a group of student filmmakers terrorized in the woods by an unseen supernatural force.

Blue Streak (CO, FP) Martin Lawrence and Luke Wilson star in *Flubber* director Les Mayfield's action-comedy about a jewel thief masquerading as a policeman.

Bowfinger (CO) Steve Martin and Eddie Murphy star in *Dirty Rotten Scoundrels* director Frank Oz's comedy about a nearly bankrupt producer-director who tricks the biggest name in movies into starring in his ultra-low-budget film. Screenplay by Steve Martin.

Buena Vista Social Club (P2) Producer

Ry Cooder, Ibrahim Ferrer and Rubén González are featured in *Paris, Texas* director Wim Wenders's documentary about the musicians of Cuba's Buena Vista Social Club.

Double Jeopardy (CO, FP) Ashley Judd and Tommy Lee Jones star in *Driving Miss Daisy* director Bruce Beresford's thriller about a woman out for revenge after being framed for the murder of her husband.

Drive Me Crazy (CO) Melissa Joan Hart and Adrian Grenier star in *Bandwagon* director John Schultz's romantic comedy about two mismatched teenage neighbours who date each other in order to inspire jealousy in their respective romantic prey.

Everest (SC) Liam Neeson narrates director David Breashears's IMAX documentary about the efforts of a group of four men and women to conquer the world's tallest mountain.

Extreme (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20-meter waves in Hawaii.

For Love of the Game (CO) Kevin Costner and Kelly Preston star in *A Simple Plan* director Sam Raimi's baseball weepie about an aging big-league ballplayer who reflects on his life while pitching a perfect game.

Grey Owl (CO) Pierce Brosnan and Annie Galipeau star in *Gandhi* director Richard Attenborough's film based on the true story of the Englishman who came to Canada to live out his dream of becoming a "Red Indian."

Inspector Gadget (FP) Matthew Broderick and Rupert Everett star in director David Kellogg's family comedy about a bumbling police inspector with 14,000 mechanical devices grafted onto his body.

Jacob Two Two Meets the Hooded Fang (CO) Gary Busey, Miranda Richardson, Mark McKinney and Ice-T star in director George Bloomfield's movie version of Mordcaire Richler's children's story about a six-year-old who is sent to prison for being rude to an adult.

Jacob the Liar (CO) Robin Williams, Alan Arkin, Bob Balaban and Armin Mueller-Stahl star in Peter Kossovitz's drama about a man who keeps hope alive in a 1940s Polish ghetto by fabricating optimistic news bulletins.

Mickey Blue Eyes (CO) Hugh Grant, James Caan and Jeanne Tripplehorn star in director Kelly Makin's romantic comedy about an English art dealer who falls in love with the daughter of a Mafia boss.

Mysteries of Egypt (ESSC) Director Bruce Neibaur's IMAX documentary about archaeological investigations into ancient Egypt.

Mystery, Alaska (CO, FP, GR) Russell Crowe, Hank Azaria, Mary McCormack and Burt Reynolds star in *Austin Powers: The Spy Who Shagged Me* director Jay Roach's comedy-drama about a publicity stunt that results in a ragtag hockey team from a tiny town in Alaska playing against

the New York Rangers. Screenplay by David E. Kelley.

Runaway Bride (CO, FP) Harrison Ford and Kristin Scott Thomas star in *Out of Africa* director Sydney Pollack's romance about a man and a woman who discover their spouses—both of whom died in a plane crash—were having an affair.

Runaway Bride (CO, FP) Julia Roberts and Richard Gere star in *Pretty Woman* director Garry Marshall's romantic comedy about a cynical newspaper reporter who falls in love with a woman with a history of deserting men at the altar.

The Sixth Sense (CO, FP, GR) Bruce Willis stars in *Wide Awake* director M. Night Shyamalan's supernatural thriller about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal powers.

Star Wars: Episode One—The Phantom Menace (FP) Natalie Portman, Liam Neeson and Ewan McGregor star in director George Lucas's prequel to his 1977 sci-fi blockbuster.

Stigmata (FP) Patricia Arquette, Gabriel Byrne and Jonathan Pryce star in this horror film about a young Pittsburgh woman who suffers a series of paranormal attacks and is investigated by a priest dispatched by the Vatican.

Stir of Echoes (CO) Kevin Bacon stars in *The Trigger Effect* director David Koepp's horror film about a working-class Chicago man who, after being hypnotized, is tormented by supernatural visions. Based on the novel by Richard Matheson.

Superstar (FP, GR, FR) *Saturday Night Live*'s Molly Shannon brings Mary Katherine Gallagher, the lovable Catholic schoolgirl with the overactive fantasy life, to the big screen. Directed by *The Kids in the Hall*'s Bruce McCulloch.

T-Rex: Back to the Cretaceous (SC) Peter Horton and Liz Stauber star in *The Lawnmower Man* director Brett Leonard's 3-D IMAX film about a paleontologist's daughter who travels back in time to the Cretaceous era.

The 13th Warrior (CO) Antonio Banderas, Diane Venora and Omar Sharif star in *The Hard* director John McTiernan's action film about an Arab soldier unwillingly recruited by Vikings into a battle against a rampaging, man-eating creature.

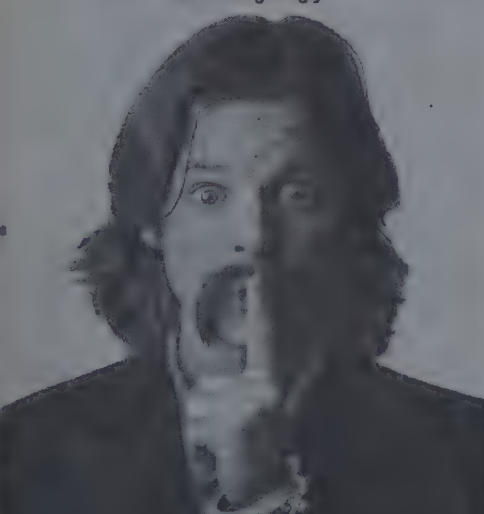
The Thomas Crown Affair (CO) Pierce Brosnan, Rene Russo and Denis Leary star in *Firing* director John McTiernan's update of the 1968 caper film about a glamorous, wealthy man who moonlights as a high-tech thief.

Three Kings (CO, FP, GR) George Clooney, Mark Wahlberg and Ice Cube star in *Firing* director John McTiernan's update of the 1968 caper film about a group of American soldiers in Iraq at the end of the Gulf War who are determined to steal a huge cache of gold reputed to be hidden somewhere near their desert base.

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LEGEND

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ESSC: Edmonton Space & Science Centre IMAX, 452-9100

FP: Famous Players

GA: Gameau Theatre, 433-0728

GR: Grandin Theatre, 458-9822

M: Metro Cinema, 988-3456

P: Princess Theatre, 433-0728

P2: Princess II Theatre, 433-0728

SC: SilverCity IMAX, Famous Players

WEM 484-8581

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7:30 10:15 Late show Fri Sat 12:15

BLUE STREAK (14A) THX 2:15 5:10 7:55 9:55 Late show Fri Sat

12:10

DOUBLE JEOPARDY (14A) THX course language 1:20 8:10

Late show 1:45 In Sat Sun Mon Tue Thu 1:30 4:40 6:50 9:40 Late show

Fri Sat 12:50 Wed 1:30 4:10 9:40

ELMO IN GROUCHLAND (G) THX 1:15 3:15

EVEREST (IMAX) (G) In Mon Tue Wed Thu 2:00 5:45 8:15 Sat

Sun 2:00 8:15

EXTREME (G) Sat Sun 5:45

INSPECTOR GADGET (G)

12:45 2:45

MYSTERY, ALASKA (14A) THX course language, suggestive

content 1:10 1:40 4:30 9:30 Late show Fri Sat 11:30

RANDOM HEARTS (14A) THX 1:40 4:40 7:00 10:00 Late show

Fri Sat 12:40

THE SIXTH SENSE (14A) 2:10 5:00 7:50 Late show 10:30

STAR WARS: EPISODE I THE PHANTOM MENACE (PG)

THX 12:30 3:50 6:40 9:30 Late show Fri Sat 12:40

STIGMATA (14A) THX

relates & describing content Sun Mon Tue Wed Thu 5:30 8:00 Fri Sat

5:30 8:00 10:15

SUPERSTAR (14A) THX 1:50 4:50 7:30 10:30 Late show Fri Sat

12:30

THREE KINGS (18A) THX

graphic violence 1:30 4:40 7:40 Fri Sat Sun Mon Tue Wed 1:20 4:30

7:10 10:10 Late show Fri Sat 12:10 Thu 12:30 10:10 Late show 10:35

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T. REX (IMAX 3D) (PG) In Mon Tue Wed Thu 12:45 3:15 4:40

2:00 3:30 Sat Sun 12:45 3:30 5:45 7:30 9:30 Late show 10:45

WESTMOUNT CTR. 101 Ave. 6 Grand Hl. 455-8772

DOUBLE JEOPARDY (14A)

course language In Mon Tue Wed Thu 7:30 9:50 Sat Sun 4:30 7:30 9:50

MYSTERY, ALASKA (14A)

course language, suggestive content In Mon Tue Wed Thu 4:50 9:20 Sat

Sun 4:10 1:50 7:20

THE SIXTH SENSE (14A) In Mon Tue Wed Thu 7:10 9:10 Sat

Sun 4:30 7:10 9:10

THREE KINGS (18A) graphic violence In Mon Tue Wed Thu 7:00

9:40 Sat Sun 4:00 7:00 9:40

WAYWAY 3 20 Ave. 6 Grand Hl. 428-9777

AMERICAN BEAUTY (18A)

describing content In Mon Tue Wed Thu 7:20 9:50 Sat Sun 2:20 4:50

7:20 9:50

DOUBLE JEOPARDY (14A)

course language In Mon Tue Wed Thu 7:30 10:00 Sat Sun 2:50 5:00 7:30

10:00

MYSTERY, ALASKA (14A)

course language, suggestive content In Mon Tue Wed Thu 4:50 9:20 Sat Sun 4:25 4:50 9:20

RUNAWAY BRIDE (PG) In Mon Tue Wed Thu 7:35 9:55 Sat Sun

7:40 9:55 9:55

THE SIXTH SENSE (14A)

In Mon Tue Thu 7:00 9:30 Sat Sun 2:05 4:20 7:00 9:30 Wed 9:30

STIGMATA (14A) relates & describing content

In Mon Tue Wed Thu 7:25 9:50 Sat Sun 3:30 4:55 7:25 9:50

SUPERSTAR (14A)

In Mon Tue Wed Thu 7:40 9:45 Sat Sun 2:45 5:10 7:40 9:45

THREE KINGS (18A)

graphic violence In Mon Tue Wed Thu 7:10 9:40 Sat Sun 2:10 4:40 7:10 9:40

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Metro's false advertising!

Spanish film shows the *real* apocalypse

By DAVID GOBEL TAYLOR

Metro Cinema's guilty of blatant false advertising with one of this weekend's features—and I couldn't be more glad.

The film society has programmed a series of four films over two weeks, all under the provocative banner "Apocalypse Now... and Then: Visions of the End of the World." Last weekend had screenings of Larry Cohen's 1976 B-movie *God Told Me To* (a.k.a. *Demon*), in which Jesus Christ incites a murder spree, along with Hal Hartley's recent *The Book of Life*, in which J.C. chooses New York's JFK airport as the venue for his second coming.

Both movies fit nicely into this apocalyptic theme, as does one of this weekend's films, the campy 1971 Charlton Heston vehicle *The Omega Man*. (I still have nightmares about those flesh-eating zombies—the movie occupies a disproportionate part of my psyche, since it was the first film I ever watched on video in the late '70s. I also sometimes dream that my dad's suitcase-sized Betamax is coming to get me.)

So when I sat down to preview the 1998 Spanish film *The First Night of my Life* (*La Primera noche de mi vida*), I was prepared for any possible Iberian interpretation of Götterdämmerung: nuclear disaster, alien invasion, killer plague, Montserrat Caballé dancing the Macarena while devouring Barcelona, anything.

I certainly was *not* prepared for an understated, lovely little film having nothing whatsoever to do with the apocalypse. But that's what I got—not that I'm complaining, mind you.

Art for ARTE's sake

In 1995, the French production company La Sept/ARTE (which also runs a French-German specialty arts TV channel) launched a project called 2000 vu par... (2000 seen by...), which commissioned ten 60- to 90-minute movies by young up-

and-coming filmmakers, each from a different country. Their only instruction was to make a film dealing with the passage of the millennium from December 31, 1999 to January 1, 2000—the American entry was Hartley's *The Book of Life*; interestingly, and previously unknown to me, the Canadian entry was Don McKellar's critically acclaimed film *Last Night*.

Unlike the rest of the series, Spanish writer/director Miguel Albaladejo avoided the

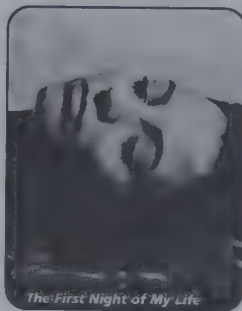
foreign reVUE

obvious apocalyptic association with the millennium—instead, he tells a touching, human story which is not dependent on its date. To be sure, the plot and characters gain resonance from the fact that the action occurs on the last night of the 20th century, but it could just as easily have taken place in, say, mid-October, and still been a cohesive, effective film.

The First Night of My Life takes a chapter from Robert Altman's *Short Cuts* (as does *Last Night*, for that matter): it deals with an assortment of disparate characters whose lives intersect unpredictably thanks to a series of accidents of fate. Each of the many protagonists is trying to do something of significance on this momentous date: go to a party, steal a fancy car, go to a relative's house, get drunk to drown their sorrows because they're stuck at work, steal electricity from a lamp post in order to watch a TV broadcast of the ringing in of the millennium.

High Marx for accuracy

Last week, a BBC poll raised quite a few eyebrows with the announcement that Karl Marx was voted the greatest thinker of the millennium—an interesting coincidence, since the class struggle acts as a leitmotif in *The First Night of My Life*. The accelerating trend toward class disparity, the widening gap between rich and poor, the de-urbanization of big cities like Madrid and the increasing sense of individual isolation these societal changes bring about are conditions hardly unique to Spain—and, in a way, they are the apocalyptic element of this film. To Albaladejo, the end of the world doesn't happen in



The First Night of My Life

one instantaneous catastrophe; rather, it's a gradual process, and the accelerated pace of New Year's Eve 1999 only serves to make human misery more apparent.

But Albaladejo steers clear of sermonizing; he's just telling it like it is, and the film's success lies in its richly drawn, believable and sympathetic characters, and in its quirky, humorous plot twists. We flit from personality to personality, drawn in by and caring about what happens to each of them—even the car thief, the elitist capitalist and the obese lesbian policewoman who thinks PMS makes her more likely to shoot someone.

And, inevitably, every character eventually interacts with every other character, not realizing the degrees of separation that tie them to everyone else until they all wind up together at the end. (Well, almost—my only disappointment is that Albaladejo couldn't figure out how to get the two flirtatious, bra-stuffing gas-station attendants away from work to join the rest of the ensemble.)

Metro Cinema's "Apocalypse Now... and Then" series leads one to expect over-the-top calamity, and in this case it's false advertising. But the individual, mundane, human foibles that are the backbone of *The First Night of My Life* add up a vision of the end of the world that, in retrospect, is far more terrifying and profound—because it's really happening, everywhere in the world, right now. **B**

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Oct 15-16 • 7:30pm • Metro Cinema
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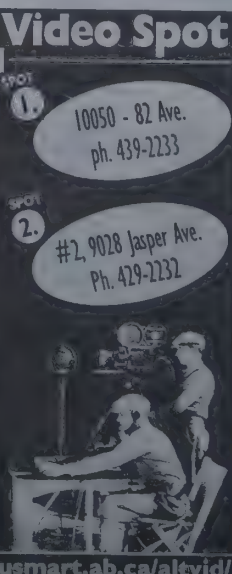
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SIXTH SENSE 1:10, 3:15 7:10, 9:20 (14A)	SUPERSTAR 1:30, 3:10 7:30, 9:15 (14A) NO WEEKEND MATINEE	STORY OF US 1:20, 4:10 7:20, 9:30 (14A-coarse language)	MYSTERY ALASKA 1:40, 4:00 7:40, 10:00 (14A-coarse language & suggestive scenes)	THREE KINGS 1:00, 3:30 7:00, 9:10 (15A-graphic violence)
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CINEMA GUIDE

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EATON CENTRE CINEMAS
3rd, Fl. Ph. 101 St. & 102 Ave. 421-7020

THE STORY OF US 14A
coarse language Daily 12:50 3:20 7:00 9:10
DTS Digital no passes

FIGHT CLUB R
disturbing content Daily 12:40 3:30 6:40 9:40 12:30
NOI no passes

THREE KINGS 18A
graphic violence Daily 1:00 4:10 6:50 9:20 11:00 Digital

AMERICAN BEAUTY 18A
disturbing content Daily 1:30 4:00 7:20 9:50 11:30
not suitable for younger children

DRIVE ME CRAZY PG
not suitable for younger children
Fri-Thu 2:00 7:40 Wed 1:00 DTS Digital

AUSTIN POWERS: THE SPY 14A
coarse content Daily 4:30 9:35 DTS Digital

SUPERSTAR 14A
Fr-Wed 1:40 7:20 9:55 Thu 1:40 4:20 9:55
DTS Digital

THE SIXTH SENSE 14A
Daily 1:30 4:10 7:10 9:30 pm DTS Digital

HAPPY TEXAS 14A
Daily 1:50 4:40 7:50 10:05 DTS Digital

RANDOM HEARTS 14A
Daily 1:10 3:50 6:30 9:10 10:05

WESTMOUNT 4
111 Ave. Grand Road 452-7342

RANDOM HEARTS 14A
Fr-Mon-Thu 7:00 9:45 Sat-Sun 1:30 4:15 7:00 9:45
DTS Digital

THE STORY OF US 14A
coarse language Fr-Mon-Thu 7:00 9:15
Sat-Sun 1:15 4:15 7:00 9:15 11:00 passes

AMERICAN BEAUTY 18A
disturbing content Fr-Mon-Thu 7:15 10:00
Sat-Sun 1:00 4:00 7:15 10:00

FIGHT CLUB R
disturbing content Fr-Mon-Thu 6:30 9:30 Sat-Sun 12:30
3:30 9:30 DTS Digital no passes

CLAREVIEW TOWN CENTRE
4211-137 Ave. 472-0600

THE ADVENTURES OF ELMO IN GROUCHLAND G
Daily 1:10 3:00 4:50

BLUE STREAK 14A
Daily 1:20 5:00 7:50 10:00 DTS Digital

DRIVE ME CRAZY PG
not suitable for younger children Daily 1:50 4:00 6:50 9:10

MYSTERY ALASKA 14A
coarse language, suggestive scenes Daily 1:20 4:10 7:20
9:55 DTS Digital

RANDOM HEARTS 14A
Daily 1:10 3:50 6:40 9:30

AMERICAN BEAUTY 18A
disturbing content Daily 1:40 4:20 7:00 9:50 DTS Digital

SUPERSTAR R
Daily 7:30 4:40 7:40 9:45 DTS Digital

FIGHT CLUB R
disturbing content Daily 1:00 4:00 7:00 10:00 DTS Digital
no passes

DOUBLE JEOPARDY 14A
coarse language Daily 2:00 4:30 7:10 9:40 DTS Digital

THREE KINGS 18A
graphic violence Daily 2:10 4:55 7:30 10:10 DTS Digital

THE STORY OF US 14A
coarse language Daily 1:50 4:40 7:40 9:00 DTS Digital no passes

WEST MALL 8
West Edmonton Mall, Phase I Entrance 2 444-1829

FOR LOVE OF THE GAME PG
coarse language Daily 1:10 4:00 6:50 9:30

AUSTIN POWERS 14A
coarse content Daily 7:00 4:40 7:00 9:10

AMERICAN PIE 18A
sexual content may offend Daily 1:50 4:50 7:30 10:00

FIGHT CLUB R
disturbing content Daily 1:00 1:30 3:50 4:30 6:30 9:40
9:40 DTS Digital no passes on 2 screens

DRIVE ME CRAZY PG
not suitable for younger children no passes
Daily 1:20 3:30 7:10 9:20

THE STORY OF US 14A
coarse language Daily 1:40 4:10 7:20 9:50 DTS Digital no
passes

JAKOB THE LIAR PG
violence & disturbing scenes Daily 6:30 9:00 pm

JACOB TWO TWO PG
Daily 2:10 4:20

WHITEMUD CROSSING 14A
4211-106 STREET 434-3090

AUSTIN POWERS 14A
coarse content Fr-Mon-Thu 7:40 10:00
Sat-Sun 1:10 4:00 7:40 10:00

DRIVE ME CRAZY PG
not suitable for younger children Fr-Mon-Thu 7:30 9:40
Sat-Sun 1:20 4:10 7:10 9:40

FIGHT CLUB R
disturbing content Fr-Mon-Thu 6:45 9:45 Sat-Sun 12:30
3:10 6:45 9:45 DTS Digital no passes

BLUE STREAK 14A
Daily 1:10 3:50 6:30 9:10 10:05

RANDOM HEARTS 14A
Fr-Mon-Thu 7:00 9:55 Sat-Sun 12:40 3:50 7:00 9:55

THE STORY OF US 14A
coarse language Fr-Mon-Thu 7:20 9:30 Sat-Sun 12:50 1:00
5:10 7:20 9:30 10:05 no passes

GREY OWL PG
Daily 6:40 9:10 DTS Digital

FOR LOVE OF THE GAME PG
coarse language Fr-Mon-Thu 12:40 3:50 7:00 9:55
Sat-Sun 12:45 1:40 4:30 7:20 9:30 pm DTS Digital

BETTER THAN CHOCOLATE 18A
sexual content Daily 9:20 DTS Digital

JACOB TWO TWO PG
Sat-Sun 1:20 4:20

THE ADVENTURES OF ELMO IN GROUCHLAND G
Sat-Sun 1:00 2:45 4:30

VILLAGE TREE MALL
Kennedy Rd. & St. Albert Trail in Alberta 459-2122

BLUE STREAK 14A
Fr-Mon-Thu 7:30 9:45 Sat-Sun 1:40 4:05 7:30 9:45 pm

BOWFINGER PG
suggestive language Fr-Mon-Thu 7:25 9:30
Sat-Sun 12:55 1:00 7:35 9:30

THE THOMAS CROWN AFFAIR 14A
Fr-Mon-Thu 1:15 9:25 Sat-Sun 2:00 4:10 7:15 9:25

MICKEY BLUE EYES 14A
Fr-Mon-Thu 4:45 9:35 Sat-Sun 1:10 3:30 4:45 9:35

RUNAWAY BRIDE PG
Fr-Mon-Thu 4:40 9:25 Sat-Sun 1:20 3:40 6:40 9:05

RANDOM HEARTS 14A
Fr-Mon-Thu 4:30 9:00 Sat-Sun 12:30 3:20 6:30 9:00

DOUBLE JEOPARDY 14A
coarse language Fr-Mon-Thu 6:50 9:10 Sat-Sun 1:00 3:10
6:50 9:10

13TH WARRIOR 14A
gory & violent scenes Fr-Mon-Thu 7:10 9:20 Sat-Sun 12:50
3:00 7:10 9:20

THE BLAIR WITCH PROJECT 14A
coarse language, disturbing content Fr-Mon-Thu 7:40 9:50
Sat-Sun 1:50 4:00 7:40 9:50 pm

STIR OF ECHOES 14A
violence & disturbing scenes Fr-Mon-Thu 7:20 9:40
Sat-Sun 12:30 3:20 7:20 9:40

AUSTIN POWERS 14A
coarse content Fr-Mon-Thu 7:00 8:55
Sat-Sun 1:40 3:50 7:00 8:55

GREY OWL PG
Fr-Mon-Thu 6:55 9:15 Sat-Sun 1:30 3:50 4:55 9:15

CINEMA 6
WEST EDMONTON PHASE I, ENTRANCE 44 444-1351

BIG DADDY PG
coarse language Fr-Mon-Thu 6:45 Sat-Sun 12:45 2:45 4:45 6:45 pm

THE HAUNTING PG
disturbing scenes, not suitable for younger children
Fr-Mon-Thu 8:45 Sat-Sun 8:45

THE BLAIR WITCH PROJECT 14A
coarse language, disturbing content Daily 7:30 10:00

THE ASTRONAUTS' WIFE 14A
disturbing content Daily 8:30 9:00

UNIVERSAL SOLDIER: THE RETURN 14A
coarse language, violence, nudity
Fr-Mon-Thu 6:55 Sat-Sun 1:40 4:00 6:55

THE GENERAL'S DAUGHTER 18A
sexual violence Daily 9:15

DEEP BLUE SEA 14A
gory scenes Daily 7:15 9:45

NOTHING HILL PG
coarse language throughout Daily 7:25 9:30 pm

TAREM G
Sat-Sun 1:15 3:15 5:15 pm

THE IRON GIANT PG
Sat-Sun 12:30 2:30 4:30

DICK 14A
Sat-Sun 1:45 3:45

INSPECTOR GADGET G
Sat-Sun 1:10 3:10 5:10

Film Notes

Ice baby

The Alternate Eye: Visualizing Nunavut • Edmonton Art Gallery Theatre • Thu, Oct 21, 6:30pm They make movies in Nunavut? Absolutely they do, and this program of short videos, presented by Metro Cinema and curated by the University of Alberta's Jerry White, provides the proof. And considering the fact that the best-known movie set in the Canadian Arctic is still Robert J. Flaherty's 1922 documentary *Nanook of the North*, it's about time some up-to-date images of our polar region hit the movie screens. The films on display include Mary Kunuk's *Aqtuqsi* and Arnait Ikkajurigit's *Qulliq* and *Piujuk* and *Angutauq*. One thing's for sure: if Nunavut cinema catches on in temperate-zone Canada, movie theatres had better stock up on extra "Q"s for their marquees. —PAUL MATWICHUK

Guns and Moses

The Omega Man • Zeidler Hall, The Citadel • Fri-Sat, Oct 15-16, 9pm *The Omega Man*, which is paired with *The First Night of My Life* in Metro Cinema's weekend programming, is the middle film in a loose trilogy of late-'60s to mid-'70s science fiction movies that unleashed Charlton Heston upon a variety of dystopian future societies. But whereas in *Planet of the Apes*, Heston gets to say, "Get your stinking paws off me, you damned dirty ape!" and in *Soylent Green* he gets to bellow, "Soylent Green is people! It's people!!!!", the best the scriptwriters of *The Omega Man* can come up with is to have Heston, the last man on Earth, notice his face displayed on a TV screen and remark, "Hi, Big Brother. How's your ass?"

Heston spends the first part of the film wandering the deserted streets of L.A., carrying on conversations with department store mannequins and busts of Caesar and occasionally arranging private screenings of *Woodstock* for himself (an odd selection, given Heston's real-life politics). But at night, he wages gun battles with a swarm of Luddite albino vampires in monk's robes. Yikes!

The Omega Man isn't altogether satisfying either as an action picture or a fantasy about what it might be like to be the only person alive—the 1986 Australian film *The Quiet Earth* is a more thoughtful treatment of the same premise, and the offbeat 1984 comedy *Night of the Comet* is a more entertaining one. Not long ago, there were rumblings that Arnold Schwarzenegger was going to star in a remake of *The Omega Man* (or at least a new version of the source novel, Richard Matheson's *I Am Legend*), but those plans seem to have evaporated. Maybe it's just as well; the thought of a scene with Arnold sitting in an empty movie theatre watching, say, *U2: Rattle and Hum* doesn't exactly thrill the imagination. —PAUL MATWICHUK

L&O: SVU's BJ SNAFU

Only in its third week, the new NBC spinoff *Law & Order: Special Victims Unit* has been drawing flak from many sources, including the Mormons (who edited out the words "penis" and "ass" when the series premiere aired on a Church-owned affiliate), Rosie O'Donnell (who decried the show's focus on sex crimes, although she apparently

doesn't mind male-on-male rape scenes in *Oz*) and many fans of the original series, which still always places in the Nielsen top 20.

The show's latest critic is Dr. Bernard Lewinsky, father of the scandalous intern Monica. He publicly demanded an apology after a character in the second episode euphemized oral sex as "getting a Lewinsky."

Lewinsky père intimated he'd seek legal advice, although experts agree he has little basis for a lawsuit. But he says he's just looking out for his little girl's already-besmirched name: "It's not right she be dragged to the floor again," he said.

I bet he'd like to rethink that choice of words. —DAVID GOREL TAYLOR



Random Hearts Harrison Ford doesn't stray too far from type in *Random Hearts*, in which he plays a hard-nosed police sergeant and crack investigator who is devastated to learn that, completely unbeknownst to him, his wife has been carrying on an affair with

another man. A plane crash claims the unfaithful wife; in the seat next to her is the husband of Kay Chandler (Kristin Scott Thomas), a congresswoman in the midst of a bitter re-election campaign. When Ford confronts Thomas with evidence that their late spouses were having an affair, the two gradually come to realize that they need each other in order to survive. Clothes aren't thrown off, however, and passions don't explode; instead, their relationship progresses at a painfully slow boil as Ford and Thomas struggle to cope with their loss and begin an awkward romance under the glare of the scandal-hungry media. Meanwhile, Ford obsessively hounds a cop on the take in a pointless subplot that only serves as a diversion from the torpid love story. Clumsy direction from Sydney Pollack (who also plays Thomas's campaign manager) bogs the film down even further. In the end, despite the terrible loss suffered by the film's two heroes and their grievous realization, it's tough to summon the energy to care. ★★ —TODD JAMES

Todd James can be heard daily on Mix 96 FM and hosts *A Minute at the Movies* on ITV News Thursdays at 5:30 p.m. ☉

Classical Notes

Continued from page 21

assuming audiences can intuit his first name—more on him in a couple of weeks. The first Super Special features the National Arts Centre Orchestra, which is celebrating its 30th anniversary with a national tour, along with conductor/violinist Pinchas Zukerman.

The NAC Orchestra only has 46 musicians, which limits their repertoire to Classical-era works. (Good thing Zukerman plays violin and viola—they get two for the price of one!) Their pro-

gram combines Classical Greatest Hits (Vivaldi's *Four Seasons* and Mozart's *Symphony No. 40* in G minor) with a little-known work, *Epitaph* by Peter Paul Koprowski, a Polish/Canadian composer they've championed, to their credit. (It's certainly something they can be prouder of than, say, last year's *Bodycheck* CD, a promo gimmick for the Ottawa Senators and their then-shifty-attitude centre Alexei Yashin, who's now a national disgrace.)

Anyhow, they don't really need my help to sell this show—good thing, since I've blathered on so much, I'm out of space. ☉

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The Education Station

Inside the Cheremosh pit

Ukrainian ensemble relies on volunteer energy

By ALEXANDRA ROMANOW

So you think showbiz is all glitz and glamour, eh? The smell of the greasepaint, the roar of the crowd? Well, it's more like the smell of diesel fuel from driving trucks and the roar of "Bingo!" at fundraisers, along with sewing costumes, designing posters and a plethora of other ancillary tasks, especially for dancers with non-professional companies (read: no paycheques).

For the last 30 years, that has been the reality for the members of the Cheremosh Ukrainian Dance Ensemble. Like other large dance companies who regularly tour with a full-length production, there are administrative chores that must be attended to along with the artistic ones—except, with no paid office staff to look after development needs or production queries, the dancers take time out of school or work to step into the breach and make their dreams a reality.

Jason Galinowski is a prime example of a volunteer who's learned to juggle a number of duties at once (if he were paid, you'd call it multitasking). On top of his full-time museum job, he spends upwards of

20 hours a week dancing and countless more as a member of Cheremosh's publicity committee and co-producer of the current cross-Canada tour.

"The biggest challenge for me is wearing so many different hats," says Galinowski, squeezing an interview into his all-too-rare moments of free time. "Being a co-producer, promotions director and a dancer is quite demanding, and sometimes I have to function in all three roles at once, which can be unpleasant. What's the most difficult thing that I have to do? I'd say the management roles, although the two-minute-and-18-second quick change I have to get into my Hopak [finale] costume is a close second."

Here comes Ukraine again

The troupe's current tour is entitled *Cheremosh: New Beginnings* and marks the first time in 10 years the company has toured a completely new show. Artistic director Mykola Kanavets has been at the helm since arriving from Ukraine eight years ago, and he's brought a new direction to the group. For many years, Ukrainian folk dance in Canada operated as an entity unto itself, as the Soviet Union proscribed interaction with the homeland. But with the Iron Curtain rusted away, Kanavets has been able to bring his wealth of knowledge to Canada, creating dances for the com-

pany from regions of Ukraine that neither the troupe's dancers nor its audiences have ever seen before.

"Act one of the show is focussed on regional folk dances, demonstrating the diversity of Ukraine's dance lexicon," explains Galinowski, "while the second act is a storyline entitled 'A Lesson Learned.' It's a light-hearted piece taking a satirical look at life in a village. It's challenging, because we not only have to dance, but create characters and act at the same time."

Hronsky beat

A wise man once said that half of what you see is what you hear—with that in mind, Cheremosh commissioned Volodymyr Hronsky, one of Ukraine's most celebrated composers, to pen the show's score. Great music must be played by great musicians, so Hronsky put together an all-star orchestra of the country's top soloists to record his music. In keeping with the grand scale of the enterprise, Ukrainian ethnomusicologist Oksana Kosmina designed hundreds of authentic costumes.

"Her work is quite amazing, as there has to be a delicate balance between being ethnographically accurate and being dynamic for the stage at the same time," says Galinowski. "Kosmina's done a fabulous job of walking that fine line."

Cheremosh: New Beginnings
Cheremosh Ukrainian Dance Ensemble • Jubilee Auditorium •
Fri-Sat, Oct 15-16

dance
preVUE

Theatre Notes

By PAUL MATWYCHUK

Who'd have thunk it? Another Plunket

The House of Pootsie Plunket • Catalyst Theatre • Oct 14-17, 21-24 I know, I know, *Pootsie Plunket* is being done again? But the show's creators, Joey Tremblay and Jonathan Christenson, insist that this latest version is entirely different from the one that played here last November. "To put it in broad terms," Christenson says, "we've cut one of the characters and replaced him with new character, we've changed the plot, it's a new design and a completely new sound score. We began writing the piece last August, and by November it was on the stage, so there was very little time to stop and go through the script and say, 'Actually, this idea is an old idea that we should take out.'"

The story, a morph of Euripides' *Electra*, still centres around the carrot-topped Pootsie, still eking out a hard-scrabble existence in the freezing prairie, still mourning the decline of the once-proud Plunket clan. But this script is closer to the one the troupe took to the high-profile Edinburgh Fringe Festival this summer. *The Scotsman's* reviewer got a bit carried away with the play's wintry imagery, calling the show "as cosy as a log cabin in wintertime, as invigorating as a snowball fight under a cold blue sky and as treacherous as a deadly blizzard."

That response didn't surprise Christenson. "We went realizing that, for European audiences, there's a huge exoticism to the North American prairie," he says. "And this play is so

much about winter and what it does to people living in that kind of climate that we expected people to be intrigued by it. But the bigger surprise was that we thought we had a very ordinary story—a very straightforward, linear, narrative play—and we were quite bowled over by how struck people were with how different it was."

With *Elephant Wake*, their earlier Edinburgh hit, Tremblay says the material was so naturalistic and dealt with such a quintessentially Canadian theme that audiences responded to it primarily as a Canadian play in a Canadian style. "With this piece," he says, "people responded to it as a Canadian company with a really peculiar, oddball style. Which is nice, because you always hope

that you're working on something that is unique with a particular voice."

Christenson and Tremblay say that the biggest hurdle for during their rewrites was to free up their characters and to finally "let go of *Electra*." They've spent the last couple of years working on productions of the original Euripides play and tinkering with their own variation of it, and once this production is complete, perhaps they'll be ready to relinquish their hold on it for good.

Cathy the Vampire stager

The Vampire • Walterdale Theatre • Oct 20-30 Those of you who saw

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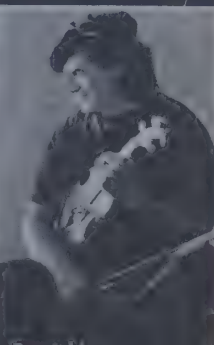
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Schmidt: up from Slavery

Dainty asks, "Is your daughter safe?"

By PAUL MATWYCHUK

Trevor Schmidt hardly seems like an antiquarian when you talk to him, but he does seem to spend an awful lot of time thumbing through dusty old paperbacks. Much like his last play, *Congo Song*, Schmidt's newest creation, *Dainty on the Perils of White Slavery*, took its inspiration from a lurid, long-forgotten book he happened to discover on someone else's bookshelf.

"I went to a friend's going-away party at Manifesto," he says. "I really didn't know a lot of people and I was sort of alone. So I started looking at the bookshelves, and there was a book from 1912 or 1913, called *War on the White Slave Trade: Is Your Daughter in Danger?* by I, think, Thomas Bell... It's a bunch of moralizing essays by politicians, ministers and missionaries about the white slave trade. And it's funny enough that they were warning people not to step outside their door, but there were also a lot of references to 'Even here in Canada! Take this story of a poor young girl from Winnipeg...' and things like that."

The panic over white slavery seems comical enough these days, but back in the 1910s, the notion that any innocent young woman could be kidnapped and sold into

prostitution was taken very seriously indeed. "It was a very interesting time period that we don't really think about," Schmidt says. "It was a huge issue at the time. Huge! People were changing their lifestyles for fear of it."

The days before *Maxim*

However, as Schmidt points out, just beneath the moralizing tone of Bell's book is a strong undercurrent of titillation. "The illustrations that they include will have a beautiful girl cowering in the corner while this dark shadow is coming at her, and she'll have one sleeve ripped off, and you just know some guy was beating off to this back in 1912—you just know it."

Schmidt's play takes place within a seedy company of actors touring the country with their own lurid, exploitative white-slavery melodrama, in which pampered, bonbon-eating ingenue Dainty Pettibone falls prey to a slave ring. The head of the company, a sleazy Englishman with a habit of hiring a new actress/maid in each town, impregnating her and then abandoning her, is played, as you've probably guessed already, by Dave Clarke. But when Clarke's latest conquest refuses to allow the play to end the way it's been scripted, the performance becomes a battle over who controls Dainty's destiny. In other words, the maid battles to deliver both the character and the dimwitted actress who plays her from the bonds of exploitation.

Allison chains

At the centre of it all is Elizabeth Allison, whose size is somewhat incongruous for a character named Dainty. "Liz has some really great qualities," Schmidt says. "One is, she has a great physicality that doesn't get used often, and so to cast her as the ingenue is a fun thing to do. And she has a real innocence about her—her face lights up like a child's. And the best thing is, she has the best sense of humour about what the play is saying and what her part in that is. Some people, you'd have to tiptoe around the issue or maybe not mention that 'You're not typically ingenue.' She's all for it, which is great—she has no dignity." (The other actors have had to swallow their pride as well for Paul Morgan Donald's musical numbers, which he has deliberately set just beyond their range in order to give Schmidt's play-within-a-play a more authentic second-rate quality.)

Meanwhile, Schmidt seems to have found a comfortable niche for himself as the John Waters of the Merchant Ivory set. "Right now, I'm not really interested in writing modern stuff," he says. "I don't want to see plays about people who are unemployed and having trouble with their relationships and crap like that. I have those people living in my apartment building! I don't want to spend \$15 to see a play about them when I can see them for free at home!"

Dainty on the Perils of White Slavery
The Arts Barns • 10330-84 Ave • Oct 15-24, 8pm • 448-9000

WARNING: STRONG LANGUAGE, NUDITY & VIOLENCE

The Citadel
35TH ANNIVERSARY SEASON

popcorn
BY BEN ELTON

A NEW COMEDY

OCTOBER 23 - NOVEMBER 21

Theatre Notes

Continued from previous page

Northern Light Theatre's production of Howard Brenton's *Bloody Poetry* last season will remember Dr. John Polidori, who served briefly as Lord Byron's biographer, a job made infinitely more difficult by the fact that Byron held him in utter contempt and subjected him to constant humiliation during their entire time together. Unfortunately, Brenton's dismissive treatment of Polidori wasn't that much different from Byron's; Polidori may only be a footnote to literary history, but he's a darned interesting footnote all the same.

After leaving the abusive Byron, a disillusioned Polidori returned to Europe, and after a few failed attempts to make a career as a doctor and a writer, committed suicide at age 26. However, he left behind the novella *The Vampyre*, which not only became the template for every vampire story that followed, but also achieved some small revenge on the man who put him through so much torment while he was alive. (Polidori's villain, Lord Ruthven, is an aristocratic, bloodsucking poet who just happens to represent pure, undiluted evil.)

Cathy Lakin is directing Tim Kelly's adaptation of Polidori's story for the Waltherdale, and she has tried to avoid the campy tropes of most vampire stories. "The script is a little superficial," she says, "and could even be played as a melodrama, but we've gone directly back to the novella to fill in the character relationships. Polidori's vampire is very human, and so we're not using any fantastic makeup, there are no fangs—the only real concession to convention were going with it that he has very pale skin."

Lakin says she's been avoiding

watching vampire movies, although she did take time to reread Bram Stoker's *Dracula*. "It's amazing how close the Stoker book's plot is to *The Vampyre*," she says. "Stoker obviously must have read it very closely."

Poor Dr. Polidori. If he knew how posterity had mistreated him, he'd turn over in his grave. And possibly crawl out of it.

Blonde ambition

The Starkweather Blonde • Lunchbox Theatre • Oct 20-Nov 6 "Where would you like to sit?" asks Jagged Edge Theatre artistic director Lisa Newman before we begin our interview. It's a tough decision to make; she and her crew are busy transforming their new space on the top floor of Edmonton Centre ("Third floor, beside the Bay, where Sports Express used to be," are her shorthand directions) into an audience-friendly theatre space. Surrounding the thrust performing area are coffee tables, comfy chairs and a selection of plush sofas. I sink into a red velvet couch as Newman fills me in about the company.

"Our vision," she says, "is to attract people who work in the downtown core to come in for a break in their day and to give a little extra added flavour to their days and their weeks." Various companies have tried to operate noon-hour theatres in Edmonton, and none have lasted. (Landlord problems are more to blame than apathetic audiences, says Newman.) But Jagged Edge is off to a promising start: when they mounted two noon-hour shows last year in the Legacy Learning Centre as a pilot project, attendance doubled between the first and second shows.

"And so we thought, 'We have to do this again on a larger scale,'" says Newman. "The problem now is to let

those people know we're back, in a different space."

To that end, Newman has programmed a season of six plays, all by Edmonton playwrights—including Wes Borg, Paul Mather and Stewart Burdett—and all starring local actors. "We're attracting a lot of people who don't go to the theatre, who perhaps never even wanted to go to the theatre before," Newman says. "And so the plays are mostly light comedies and musicals—we listen to what people like, what they want. Perhaps they're not the Strathcona arts crowd, but maybe we can turn them into more of an arts crowd."

The first production is Gerald Osborn's *The Starkweather Blonde*, a comedy involving a washed-up Alfred Hitchcock-style director and an ambitious young actress. An added bonus: you can order your lunch in advance along with your tickets; Jagged Edge will have your meal waiting for you when you show up for the play. But you'll still have to arrive early if you want dibs on the velvet couch.

Eyre on the side of joshin'

A quick reminder: the ninth season of *Die Nasty* begins this Monday at the Varsovia at 8 p.m. As I mentioned last week, this season's saga takes place in nineteenth-century England, the territory mapped out in the novels of Jane Austen and the Brontë sisters. The story centres around the three Wantmore sisters: demure, kind, deformed An (Stephanie Wolfe), drama queen Sosassa (Davina Stewart) and pure-hearted Fancy (Ron Pederson). Joining in the fun are the usual crowd: David Belke, Mark Meer, Dana Andersen, Jeff Haslam, Cathleen Rootsaert and newcomer Leona Brausen. All their characters have ridiculous names, too. ☐

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Treat me Rough, Stoppard!

Gishler and Belke brave stormy seas in *Rough Crossing*

By PAUL MATWYCHUK

Back in 1924, the Hungarian playwright Ferenc Molnár (best remembered these days for his play *Lilom*, the basis for the musical *Carousel*) was staying at a hotel in Vienna. His wife was learning to speak German, and as an exercise, her tutor used to have her recite classical German plays. One evening, Molnár heard his wife in the adjoining room, telling her tutor in fluent German, "I love you! I love you! I shall die of love for you!" "Utterly harmless," wrote Molnár, "yet how disturbing it sounded!"

The incident inspired Molnár's 1924 comedy *Play at the Castle*, P.G. Wodehouse's adaptation of which (retitled *The Play's the Thing*) appeared on Broadway in 1926. And it also inspired Oscar-winning word-smith and all-around clever Dick, Tom Stoppard (*Rosencrantz and Guildenstern Are Dead*, *Shakespeare in Love*) to write his own version, *Rough Crossing*. The situation in all three plays is the same—the newest work by a pair of playwrights is put in jeopardy when their youthful composer overhears a romantic clinch between his fiancée (the star of the show) and an egotistical actor, whereupon the playwrights try to convince the young man that all he heard was a rehearsal of a new

script of theirs—but Stoppard's version is the wildest and most verbally intricate of the three.

"God help us if one of us drops a line," says Richard Gishler, who plays Sandor Turai, the playwright who masterminds the deception. Gishler says you can't help but be daunted by Stoppard's densely playful script: "Vocally, you have to be extremely articulate. It also takes a certain physical grace, because of the style—it's high society in the

1920s on board a cruise ship. So everyone looks rather elegant, and you must know how to hold a champagne glass or a cognac glass, how to use the cutlery. It's a very high style."

Me and my Gal

"You certainly get the idea that Turai is the grand idea man in the team, the one who goes off on flights of fancy and is full of these florid phrases," says David Belke, who plays Turai's partner, Alex Gal. "Whereas Gal says his talent is 'economy of expression,' and I get the sense that Gal is the one who brings him down to earth again. But they're constantly sniping at each other, too. They're like an old married couple."

As Gishler and Belke amiably trade observations about the play, they sound not quite like an old married couple themselves, but at least affectionate longtime collaborators. Both were involved in Shadow Theatre's first-ever production exactly ten years ago, *Fool For Love*,

and Gishler has appeared in two of Belke's best plays, *The Reluctant Resurrection of Sherlock Holmes* and *That Dam Plot*. They're joined this time out by perennial Shadow leading lady Coralie Cairns, Patrick Howarth, George Szilagyi (who, after *Rough Crossing* and *On Being a Peon*, seems doomed to be forever typecast as a hammy actor) and Chris Fassbender, who, as the steward Dvornichuk, gets to carry some of the play's funniest running gags.

'Cheks and balances

"Dvornichuk is the perfect symbol for the play," says Belke, "because he's constantly off-balance. No matter what happens, there's something that throws him out of sync, and at the same time, he alternately knows far more than any normal human being should, and far too little—when it comes to delivering a cognac, he just can't get it. He's completely oblivious. And that's the play itself. It's a very smart play, but at some points, it's just lost."

"It's silly and it's clever," says Gishler. "It's like the Monty Python version of Noel Coward."

"Stoppard magnifies some things and reduces other to tiny little moments," adds Belke. "It's like taking Noel Coward and holding it up to a funhouse mirror."

"You always had a way with words," Gishler tells Belke admiringly. "Do you write? My God, you should write plays!"

Rough Crossing

Varscona Theatre • 10329-83 Ave.
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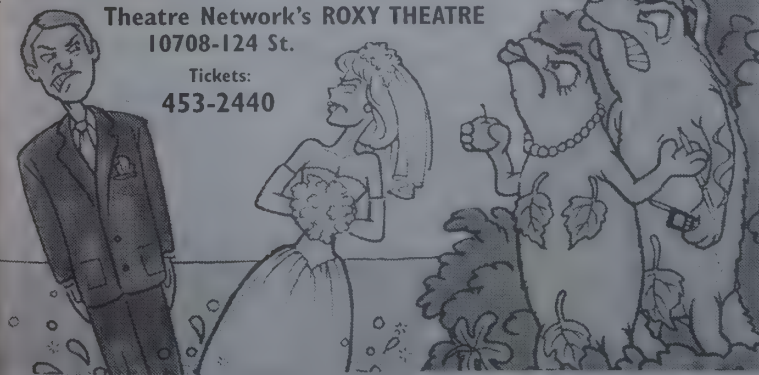
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and Jackson explored the landscape, travelling
on foot to Malaga Canyon, Malaga Lake,
Tonquin Valley, Athabasca Valley, Mount Edith
Cavell, Mount Robson. This exhibition brings
together paintings, drawings, photographs and
archival material that document Harris and
Jackson's time in Jasper. Until Jan. 16, 2000.
• MODEL HOMES: EXPLORATIONS IN ALTERNATE
LIVING: Contemporary Canadian and interna-
tional artists look at artistic solutions for the
problems of 21st century living. Until Nov. 7,
2000. • MAKING HISTORY: THE EDMONTON ART
GALLERY CELEBRATES 25 YEARS: Canadian and
international artists. Oct. 23-Nov. 12 • THE
KITCHEN: ELEANOR LAZARE: QUINTANA ROO:
Photo-based works. Lazare examines the
themes of travel and tourism, memory and
the erosion and the inevitable processes of
change and transformation that take place
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forum for the discussion of art ideas, and
movements that have shaped contemporary
art in Edmonton and abroad. Selected readings
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in current EAC exhibitions. Every second Thu-
rs. (Oct. 21) 7-9 pm. • ART ON THE BLOCK: THU,
Oct. 14, 11X 7-9 pm. • 10TH ANNIVERSARY
ORIGAMI FESTIVAL: SAT, Oct. 16, SUN, Oct. 17,
presented by the Consulate General Japan in
Edmonton. Visiting artists from Japan: Ms.
Tomoko Fuse and Mr. Fumiaki Kawahata.
Featuring work of local artists, workshops and
demonstrations. (Ph. Ms. Tomoko Fuse: 422-
3752 for info.). • JASPER WEEKEND ADVENTURE:
See the Rockies from an artist's perspective (Ph.
422-6223, Elaine Troydeau for info.). Oct. 15-
16 • SUN 24 (1 pm): Home or the Mountain
Range: Family workshop with Dawn McLean.
(2 pm): Lauren Harris/A.Y. Jackson: Jasper &
Robson 1924: Curator's Tour. 3 pm: Making
History: Curator's Tour. (1 pm & 3 pm): Model
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30

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TUE-SAT 11-5 pm, SUN 11-3 pm. FROM IMAGI-
NATION TO EXPRESSION: Abstracted still life
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Until Oct. 20. • ALBERTA LANDSCAPES: Oil paint-
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23-Nov. 10

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SHOW: Enzo Cucchi, Mimmo Paladino, Adele
Duck, Sylvia Bouchard, Tony Callette, Gregory
Scott. Opening reception: SAT, Oct. 23, 12-4
pm. Until Nov. 18

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10215-112 St., 426-4180. NEW WORKS: By
Steve Kendries. Oct. 14-Nov. 13. Opening
reception Oct. 14, 7:30-10 pm. Artist in at-
tendance. • FRONT ROOM: RIDDLES: Paintings by
Dean Smale-motivation in storytelling.
Opening reception Oct. 14, 7:30-10 pm. Artist
in attendance. Oct. 14-Nov. 13

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SCOTT GALLERY 10411-124 St., 488-3619
GIFLAND, NORTHWEST COAST: Oil paintings
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Oct. 16-Nov. 2

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glass artists. Until Oct. 21 • Stewart Steinhauer
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Works by Dale Auger, Roy Thomas, George
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sculptures. 1092-3000 • JAMES OF SIGHT: Inuit
sculptures. 1092-3000

DOUGLAS UDELL GALLERY 10332-124 St.
488-4445 New paintings by William
Perlethoff. Until Oct. 23

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recent paintings by David Seghers. Until Nov. 6

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gallery artists

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• Ext 6475 • 00 LEVEL CORRIDOR: REFLECTIONS:
Recent mixed media works by Myrtle
Kleeberg. Until Nov. 18

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COLOURS OF AUTUMN: gallery artists Carol
Hama-Chang, Katy Morris, Marjorie Tonkin
Until Oct. 26

KAMENA GALLERY 5718-104 St., 944-9497
Exhibition until Oct. 23

LATITUDE 53 10137-104 St., 423-5353.
SHINY: Works by Shelley Ouellet, Angus Wyatt,
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Morrison. Curated by David LaViere. Based
on the notion that consumer culture has assim-
ilated the visual codes that render aesthetic
gestures legible which are in turn incorporated
into the media—not everything that shines is
gold. Until Oct. 15

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from the Edmonton Art Club. Until Dec

THE LOOK 2824 Calgary Trail, 436-1400.
FANTASTIC FALL FAVORITES: Local art and
sculptures by Claudia Carneau, Thomas Love,
Sheila Morgan, Neeta Kotcha, Frank Haddock.
Until Oct. 28

MAZZUCA II 82007-104 St., 414-0432
• Gallery Artists: Paul Corbano, Ruby Golding,
Neil McClelland, Helena Ball, K.C. van Lasse

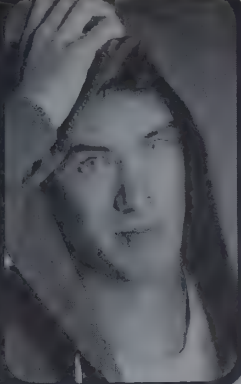
MC MULLEN GALLERY U of A Hospital, 8440-
112 St. MON-FRI: 10-8; SAT/SUN: 1-4 pm. THE
WORLD AROUND ME: Inuit art and sculpture
from the University of Lethbridge art collections. Until
Nov. 7. • Every WED (1-5 pm): Everything you
wanted to know about Inuit art: Lenore
Stoneberg. • Every WED, 2 pm: Story Time!
Tales and legends of the Inuit. • Every THU, 1-5
pm: Drop-in Studio-Artist in Residence: Inung
Harrison and Darlene Reid. Create your own
Masterpiece in soapstone or acrylic.

MISERICORDIA COMMUNITY HOSPITAL &
HEALTH CENTRE 16940-87 Ave., 930-5611
• Ext 6475 DAYWARD CORRIDOR: GERMAN VIL-
LAGES: Recent painting. Until Nov. 15 • N.W. COR-
RIDOR: ON THE TRAIL OF ALBERTA: PAINTERS:
Recent water colours. Until Nov. 17

ROWLES AND COMPANY LTD. Coopers &
Lybrand Tower, Mezz. Level, 10130-103 St.,
426-4055. New works in oil by Rob von
Eschen, Audrey Plannmuller and George
Schwindt; works in acrylic by Steve Mitts,
David Seghers, Elaine Tweedy, John Freeman &
Angela Grootelaar. Water colours by Signe
Behrens, Eva Bartel, Frances Alby-Arscott, Barb
Brooks, and new works in mixed media by Jean
Tait. Artworks in glass, soapstone & amber
• Oxford Tower, 10235-101 St. Pastels by
Audrey Plannmuller • Westin Hotel, The
Pradera, 10135-100 St. Pastels by Audrey
Plannmuller • The Hotel McDonald, The
Harvest Room: Acrylics by Steve Mitts

SNAP 10137-104 St., 423-1492. THE TER-
RITORY OF LIGHT: Recent and intimate work by
Derek Resciant, using silkscreens to investigate
the apparent disparity between a projected

BIG The Broadway musical *Boyz n the City* (the popular Tom Hanks movie from 1991) closed almost exactly three years ago, losing practically its entire investment and qualifying at the time as one of the biggest financial disasters in Broadway history. (That is, until Paul Simon's *The Capeman* lost even more money last season—which just goes to show, you should never invest in a Broadway musical involving guys who wish they were big.) But don't be fooled: its far from a worthless show (the songs are by Richard Maltby Jr. and David Shire); the story is, of course, hugely appealing; and those talented kids at Grant MacEwan College always deliver a great performance. The show runs from October 20-24 at the Jasper Place Campus.



ARTS Weekly

Continued from previous page

appearance and private internal identity. Until Oct. 16.

SNOWBIRD GALLERY 8770-170 St., WEM, 444-1024. Ongoing exhibits by Bradley-Jones, Jean Healey, Greg Johnson. Sculptures by Inung. Pottery by Blackmore Studios. Noburo Kubo. Portraiture by Mark Anthony.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527-91 St., 461-3422. Jacques Martel paintings. Yvonne Rivard-abstracts, Lucie Filion-paintings, Claude St-Onge-caricatures, Louise Des Rosiers-sculptures.

SPECIAL T-GALLERY 284 Saddleback Rd., 437-1192. Mon-Sat 10 am-5:30 pm. Works by Audrey Hannumiller, Jean Elizabeth Tait, Ken Brown, Cindy Barratt, Linda Wadley.

STONY PLAIN MULTICULTURAL HERITAGE CENTRE • GENERATIONS GALLERY: Society of Western Canadian Artists & Paula Fiorino. Until Oct. 25. **GALLERY DINING ROOM**: Oil paintings by Linda Wadley. Until Nov. 15.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. *THE GENESIS*, *NORTHERN SKY*, *SUN THROUGH WOODS*, *UBIQUITARY HABIT*, *SUITE OF LARVAL MASKS*. Series #2 by Gerald St. Maur. Until Nov. 5.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only.

SUGAR BOWL 10922-88 Ave., *WHITE BREW*. New works by Jeff Sylvestre. Until Nov. 13.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Mon-Sat 10 am-6 pm. New. Dynamic art gallery. Wanda Bentlerud, Gwen Burnoughs, Maria Chapman, Delish Cahim, Fran Cuyler, Frank Haddock, David Kieller, Paul Lalande, Valerie Leohde, Susanne Loukas, Deborah Moran, Jean Roth, Barbara Would Schaefer, Verna Thorne. Until Nov. 25.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Hours: Fri-Sat 10 am-5:30 pm. Solo exhibition of recent landscape paintings by James Lahey square oil paintings convey the atmospheric effects of light and mist over land and water. Until Oct. 26.

ZIEGLER HUGHES GALLERY & CERAMIDITY FRAMING 9860-90 Ave., 433-0388. Open Mon-Wed; Fri-Sat 10-6; Thu 10-8. Closed Sun. *ASILENT BUILDINGS*: Water colours by Ian Sheldon-evolve the untold stories of our heritage and of our former intimacy with the land. Also Celtic jewellery by Des Nobels of Digby Island. Until Oct. 27.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza-wave.com/glan/ art/kristen.htm. Sculptures by artist Kristen Zuk.

DALE NIGEL GOBLE ON-LINE www.telusplanet.com/public/dng21/dng.htm

SANDEE A & THE VISIONS GROUP OF ARTISTS members home.net/sandee/ index.htm. Formerly members of Eagle One Gallery in Edmonton.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS www.geocities.com/Soho/Gallery/6298.

Dance

ALBERTA BALLET Jubilee Auditorium, 424-5278. Shakespeare Dances featuring: Hamlet and Ophelia, Othello, Sonnets. New Work. Oct. 22-23, 8 pm.

CHEREMOSH UKRAINIAN DANCE ENSEMBLE Jubilee Auditorium, 441-8000. *CHEREMOSH... NEW BEGINNINGS*. Commemorating the group's 30th Anniversary. TIX: \$29.50-\$33.50, student/senior/group discounts. Oct. 15-16.

Theatre

AN EVENING IN 3 ACTS Workshop West Theatre, The Edmonton Art Gallery, 23r Winston Churchill Sq., 477-5955. An annual celebration of wine tasting, theatre and art. Taste wines from around the world, hors d'oeuvres from Gourmet Goodies, Theatre and musical interludes, silent auction of wine, art and art related items. SAT, Oct. 23, 8-11 pm. TIX: \$20 adv., \$25 on door.

BIG John L. Maar Theatre, Jasper Place Campus, 10045-156 St., 497-4647. Based on the Motion Picture *Big* written by Gary Ross and Anne Spielberg. Musical comedy. The wish of 12 year old Josh to be "big" is granted at a carnival. Josh discovers being "big" is not all that great. Oct. 20-24, 8 pm nightly. TIX: \$10 adults, \$5 students/seniors adv.; \$12 adults, \$7 student/senior on door.

BREASTING THE WAVES Kaasa Theatre, Jubilee Auditorium, 454-0583. Presented by Azimuzh Theatre. A play on the issues surrounding breast cancer. Oct. 21-23, 26-31, 8 pm. TIX: \$8, \$7 for students.

CHIMPROV Varosca Theatre, 10329-83 Ave., 449-0595. Rapid Fire Theatre. A new improvised comedy show-bigger, faster and better. Every SUN @ 8 pm. Until July 23, 2000. TIX: \$8, \$7 for students.

DANITY ON THE PERILS OF WHITE SLAVERY 10330-84 Ave., Arts Barn, 444-9000. Presented by Fringe Theatre Adventures & Unconscious Collective. Vaguely Davidelvin, mild morality play. Danity, her maid, and her husband (who frantically attempt to elude the white slave traders and journey to freedom. Oct. 15-24, 7 pm doors.

DIE-NASTY Varosca Theatre, 10329-83 Ave., 433-3399. The Night Improvised Soap Opera. Every MON night @ 8 pm. Starting Oct. 18 until May 29, 2000. TIX: \$8 or \$5 with your Varosca T-shirt.

THE HOUSE OF POOTIE PLUNKET 8529-103 St., 431-1750. By Johnathan Christenson & Joy Tremblay. Presented by Catalyst Theatre. With a new character, plot line, rewritten script, sound score and redesigned set, this is the ultimate Pootie Plunket. Oct. 17, 8 pm. TIX: \$20/\$15.

THE LEGEND OF THE GHOST TOWN GOLD-DRUSH! Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Turntablewheels, home of Spasilani Sam, king of the goldrush and his side kick Sadsack Joe. Until Oct. 17. TIX: \$49, kids 12 and under \$20. Discounts for seniors, students.

MELODRAMIX Festival Place, Sherwood Park, 457-3307. Frantically Theatre. Every SUN (7:30 pm), comedy and an improvised soap opera.

ROCK 'N' ROLL INCARCERATION Jubiliations Theatre, WEM Phase III, 484-2424. Come along to Sing Song Prison for the fifth annual inmate talent contest. This little contest has become a "break-out" hit-the prison board has decided to award a \$100,000 prize to the winner to be used for prison renovations. Enter "The Lads", an aspiring British rock band, who just happen to be in town for a concert. Warren Buckley has big plans for The Lads... and the money. A dirty, warden, a hundred grand, a hapless rock band and you in a rock 'n' roll cockpit. Until Nov. 14.

ROUGH CROSSING Varosca Theatre, 10329-83 Ave., 433-3399, ext. #3. By Tom Stoppard. Presented by Shadow Theatre. The opening of a new musical comedy is thrown into jeopardy when the play's composer discovers the leading lady (his lover), in the arms of another actor. Oct. 14-31.

SPACE WARS EPISODE VII Celebrations Dinner Theatre, 13103 Fort Rd., Oasis Hotel, 478-2971. A hilarious musical romp through outer space with Luke Speedwalker, May Solo, Y2K2, Chewin tobacco and the gang. Oct. 22-Jan. 23, 2000.

THEATRESPOOTS Varosca Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest running comedy show. Every FRI @ 11 pm. Until July 28, 2000. TIX: \$8, \$7 for students.

THE VAMPIRE Turntablewheels Playhouse, 10322-83 Ave., 439-2845. By Tim Kelly based on John Polidori's novella, a young innocent Aubrey returns from a journey disillusioned and a tale to laudum. Aubrey begins to recover. A tale of trust and betrayal, of innocence and guilt. Oct. 20-24, 26-30, 8 pm. Oct. 24, 2 pm. TIX: \$12-\$15 adult; \$10-\$18 student/senior.

WOMBAT STEW B-Scene Studios, 8212-104 St. The WOMBATS interview local celebrities in the cheesy new talk show for the lactose intolerant. This week's guests: Cubb Carson, Mark Kobuz, Michael Phair. Every FRI, 11 pm. TIX: \$8, \$7 for students.

YOUR WILDEST DREAMS Roxy Theatre, 1078-124 St., 433-2440. By Marianne Copithorne & Murray McCune. Presented by Theatre Network. A Musical Fantasy. The Almighty has given Adam and Eve every opportunity to redeem themselves by making the world right for lovers-ye, they continue to screw up. Until Oct. 31, TUE-SAT, 8 pm; SUN Mat @ 2 pm.

The Smale of the century

Painter returns from London full of Riddles

By DAN RUBINSTEIN

London, like all the world's great cities, is an incredibly inspiring place. Its history, its buildings, its galleries, its bustling whirlwind of disparate cultures—they all leave an indelible mark on visitors' senses. There are few more inspiring places for painters and sculptors. London would be an artist's utopia, if it weren't for one crucial factor: It's one hell of an expensive city to live in!

While residing in the U.K. capital for nearly two years, Edmonton painter Dean Smale absorbed as much as he could. He scraped together a living selling art magazines outside the Tate Gallery and painting old fireplace mantels to resemble marble for a salvaging company. During the rest of his time—including the quiet hour or so before the Tate's doors opened each morning—he studied works by the Old Masters and grew increasingly fascinated by the Indian culture (and curries) of his southeast London neighbourhood.

With a hefty rent to pay, Smale was forced to scrounge in garbage bins for pieces of wood on which to paint. Even the price of paint was high. Most of his works, out of sheer necessity, were small. But now he's back in Alberta, and his first

visual arts

preVIEW

major show since coming home is an explosion of vivid colours and jarring life-size figures. It's pure dark humour: disaffected, moody nudes with benumbed expressions and melancholy body language that jump out from a backdrop of bright, splashy colour.

"After coming home, a lot of the things I was looking at during my time in London started coming through in my work," Smale says while taking a break from hanging his six large canvases at the Harcourt House Gallery. "I'm quite conscious



Dean Smale's "Two Tenors and a Soprano."

of what's going on in these paintings. They're the most objective paintings I've ever done. I was quite conscious of the images I was creating."

The riddle of the dinks

And these images—especially the long, dangling penises, the grotesquely angled limbs and exaggerated haunches—certainly do stand out. But their message isn't (pardon the expression) forced down viewers' throats—just the opposite, in fact, says Smale. "My fascination in storytelling is to direct the viewer's attention to the

psychological aspects of sexuality," he writes in the exhibit abstract. "In doing so, I chose to construct

the paintings in the form of poetic riddles to facilitate the psychological intent... The paintings are not illustrations, but rather visual conundrums with various clues."

During last summer's The Works visual arts festival, some of Smale's paintings were (pardon the expression) hung at Rigoletto's Café downtown near the provincial legislature. Many, including the earliest of the half-dozen works that constitute this new show, were nudes. An interesting mini-controversy erupted when several of the restaurant's

customers complained (mostly about the drawings of penises hanging in their faces) and local media jumped all over the story. "I'll join you one thing," one of Rigoletto's owners told *Vue* at the time, "our sales of Italian sausages sure have dropped."

15 cents a minute of fame

Smale readily admits he enjoyed the extra publicity the controversy generated. It added recognition to his name; even the Telus customer service rep he called about his Internet access the other day asked if he was "that Rigoletto guy." But Smale is thankful the focus will be different at Harcourt House. He doesn't mind shocking people, but it's not his intention to piss anybody off.

"As much as they're supposed to tell stories," he says, looking over a painting featuring an faceless nude man clutching a bra-covered woman around her midriff, "they're also supposed to evoke certain feelings." And the responses he gets will likely be as varied as the myriad body shapes we all hide under our clothing every day. ☺

Riddles

By Dean Smale • With New Works by Steve Kenderes • Harcourt House Galleries • Oct 14-Nov 13

DISH Weekly

L	E	G	E	N	D
\$	Up to \$10 per*				
\$5	\$10-20 per				
\$55	\$20-30 per				
\$555	30 per & up				

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations) in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com. Edmonton's first and original Californian wraps. \$

Beer-zerk (8128-103 St., 431-9864) Bigger scoops + low prices = A Big Hit! \$

Le Brasserie (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. \$

Hemp Café (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganche your teeth. Open 8 am-5 pm Mon-Fri.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sour dough).

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass).

CAJUN

Cajun House (27 St. Anne St., St. Albert, 460-8772) Worth the drive to

sample some of the best jambalaya and Gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (21. 15055-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220-103 St., 421-4747) Known as the place for ribs-on-the-Boardwalk. \$\$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-

SEE NEXT PAGE

Quick BITES

Steak a best seller on Whyte Ave? Phatz, next to the Princess Theatre on Whyte Avenue, serves Madagascarian steak as a house specialty. Chef Tom Brosseau has created this spicy and peppery dish, which requires a 12-step preparation method, but he assures us that it's well worth the wait. Want this created in your home? Brosseau will create a personally designed menu featuring Madagascarian steak for your next dinner party.

Tree Stone Bakery (8612-99 St) is now selling traditional German Volkornbrot, or full-grain bread, made with 100 per cent organic rye bread stone milled at the bakery. This is a dense, earthy-tasting rye with a long shelf life. Watch for specialty breads at Tree Stone in the next two months as the holidays arrive.

The Korean Village (7729-85 St) is pleased to announce the arrival of their new chef, Danny Park. Chef Park arrives in Edmonton via China, Germany and Toronto and brings over 20 years of cooking experience to the position. In conjunction with their tenth anniversary and the arrival of chef Park, Korean Village has just finished extensive renovations and added five new barbecue tables so more diners can share in this Korean dining tradition.

DISH Weekly

Continued from previous page

made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. \$-\$\$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious—Known for their tasty hummus and veggie burgers. \$\$

Insomnia Pub (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$\$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

Phatz Restaurant (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

Rosie's Bar and Grill (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

Probe into Kobe

By JENNIFER COCKRALL-KING

Are you ever stuck for a good place to eat in the west end that isn't a chain restaurant or fast food joint? Kobe, located in Collingwood Shopping Centre, is a great Japanese restaurant that seems to get better each time I go there.

Kobe has always done brisk business in the evening; it's really the only good sushi bar and Japanese restaurant in the area. This summer, Kobe's owners (head chef Victor Noborio and manager Yumiko Noborio) decided to renovate and expand the restaurant. When they re-opened in June, they had enlarged their menu and extended their hours to accommodate the lunchtime crowd. I was thrilled; eating regularly at a sushi bar can become rather expensive. However, going there for lunch allows you to order the same great food at about half the dinnertime price.

Recently, a guest and I stopped by Kobe to try the new lunch menu and check out the new surroundings. First of all, the renovations look great. Most of the tables have booth-style seating, which gives the restaurant an intimate and quiet atmosphere. The sushi bar is small—it has only four seats—so if you want to sit there, I suggest you phone ahead to reserve. Otherwise, just drop in, like we did.

re스토랑s reVUE

The gyoza dumpling gang

We started with an order of gyoza

(\$4.95) to share. Gyoza are beef and vegetable dumplings (at least, Kobe makes them with beef; usually, they're made from pork) wrapped in rice noodles, pan-fried and served with a tangy dipping sauce. They were excellent and made us look forward to our main courses.

My guest ordered the sushi bento box, a large lacquer tray with several compartments. You get a tasting-size portion of several different items, like sushi, tempura, chicken or beef, salad, rice and miso soup. It's a lot of food for \$10.95.

The salmon and tuna sushi was fresh and tasty and the tempura was hot and crispy. In fact, all the items were nicely prepared.

I ordered the beef shoga (ginger beef) for \$7.95. The beef was of very good quality and arrived stir-fried with a ginger sauce and served with a large helping of stir-fried greens and sprouts. It was more than ample, especially with the side of rice and a starter of miso soup. Together, our lunch came to \$23 before tip.

Kobe is open for dinner seven days a week (except holidays), from 4:30 p.m. to 10 p.m. Monday to Saturday, and 4:30 p.m. to 9 p.m. on Sunday. Lunch is served between 11:30 a.m. and 2 p.m. Monday to Friday. A takeout menu is also available. ☐

Kobe Japanese Bistro

Collingwood Shopping Centre • 69 Ave and 177 St • 444-7878

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$; dinner \$-\$\$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style pizza with good variety of dishes and pizza, stir-fries, pasta and more. \$\$

Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Cafe (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

GREEK

Koutouki Taverna (10704-124 St., next to Roxey Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianini himself.

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$

Yianini Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. \$

IRISH PUB

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish



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EVENTS Weekly

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For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Displays/Museums

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

FORT EDMONTON PARK 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shoplifting. FRI 22-SAT 23 (6-11 pm): Spooktacular. For the family-extravaganza of Halloween fun. Adv. TIX: \$10 adult, \$6 kids @ TicketMaster. SUN 24 (1-4 pm): Witches' Brooms and Yellow Moons: Family celebration of Halloween (younger kids). TIX: \$6/person.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. TMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century.

MUSEE HERITAGE MUSEUM St. Albert, 459-1528. "In Sickness and In Health: the Dramatic History of Medical Care in St. Albert. On display until Dec. 27. *Discovery Room: Involve kids in natural and cultural history. Hands-on activities. *Lecture: TUE 19 (7 pm): The Medicine Wheel: discuss inspiring wholeness through the examination of physical, emotional, mental and spiritual parts of ourselves. TIX: \$5 proceeds to support the Musée Heritage Museum.

MUTTART CONSERVATORY 9626-96A St., 496-8755. *RAINBOW WISHES: Colour pours down from the sky, mirrored in the vibrant rainbows of flowering Kalanchoe. Featuring a mobile of a thousand origami cranes on loan from The Works by James Frost, Stefan Steele and Curtis West. Until Nov. 21. *BONSAI DISPLAY: Oct. 16-17.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131, www.pma.edmonton.ab.ca. *1st SUN of each month, 1-4 pm: Aboriginal Performers, upper lounge or learning circle. *3rd SUN of each month, 1-4 pm: Aboriginal Artists: Learning circle, Syncrude Gallery. *Every SAT, 3 pm, Aboriginal Videos, Learning Circle: Syncrude Gallery. *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *AN ASTONISHING CAVALCADE: Paintings by Robert MacGregor commemorating the 125 anniversary of the NW

mounted police's march from Dufferin, Manitoba to Fort Whoop-um. Until Nov. 28. *BUG ROOM: Permanent live invertebrate display. *RISE OF THE BLACK DRAGON: Through artifacts and video footage of recent arch. investigations, traces the history of northeastern China and its people over 6,000 years. Featuring artifacts from Heilongjiang Province, China which have never been viewed outside Asia. Until Jan. 9, 2000. *Open 9 am-5 pm daily. TIX: Special prices during this exhibition: \$8.50 adult; \$5.50 senior; \$5 youth (7-17); kids 6 and under free. \$20 family.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm.

Kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. SAT 16 (2pm): Fabulous Fairytale all ages.

EDMONTON ART GALLERY 2 St. Winston Churchill Sq., 422-6223. *CHILDREN'S GALLERY: SIGHT UNSEEN: Tim Folkman. Until Jan. 2000. *Every SUN (1-4 pm): Something on Sundays.

EDMONTON MUSICAL THEATRE Wilbeck Building, Lower Floor, 10835-124 St., 455-3553. Adult & Junior (8-14 yrs) musical theatre classes fall & winter.

HARCOURT HOUSE 10215-112 St., 426-4180. Kids classes: for the fall classes call for info.

HORIZON STAGE 1001 Calahoo Rd., 1001 Calahoo Rd., 962-8995. SUN 24 (2 pm): Alchemilla Puppetworks. TIX: \$10 adult, \$7 student/senior, \$6 family pack.

LESSARD LIBRARY 6104-172 Street, 496-1871. SAT 23 (2 pm): 3 yrs. & Silly Saturdays: puppet show, Readers' Theatre or craft.

LONDONDERRY LIBRARY 1100 Londonderry Mall, 137 Ave., 66 St., 496-1814. SAT 16: Junior Edmonton Stamp Club: Meet & Tidy or Ugly? SAT 23 (10:30 am): 3 yrs. & Puppets! Puppets! Puppets!

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 16 (2-3 pm): Future Scientists Club: Blue Bag Magic.

PROFILES GALLERY #110 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-4310. *Every SAT (1-4 pm): drop-in and explore themes relating to monthly exhibits. SAT 16: Pretty Portraits

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 427-2697.

Bulletin Board

Learn from your Bitters

Mary Walters Riskin's first novel, *Woman Upstairs*, won an award from the Writers Guild of Alberta for "Excellence in Writing," which certainly sounds like a logical thing for the Writers Guild to be handing out awards for. Well, Walters has dropped the "Riskin" from her name, and has recently published a new book, *Bitters*, and she'll be launching it in Audrey's Books on October 14 at 7:30 p.m.

And take a gander at the plotline! The heroine is Maggie Townsend, the wife of a provincial MLA who unexpectedly runs into a long-lost acquaintance from her university days, a struggling writer named Zeke Avery, who, aside from being the only novelist in literary history named "Zeke," is also smart, sexy and desirable. Ladies, we writers are irresistible—and at the same time, a protest headquarter the arts and crafts store where Maggie works is damaging her husband's popularity to such an extent that he stands a chance of losing an upcoming election.

Dear oh dear, what's an adulterous wife to do? You can call Audrey's at 423-3487 for more information regarding Walters' book launch, but not what Maggie decides to do about the men in her life.

Your Buddha nature

The first of three evenings of video talks by meditation master Lama Ole Nydahl takes place on October 19 at 7:30 p.m. in the Heritage Room of City Hall. In 1969, Nydahl and his wife Hanna became students of Rangjung Rigi Dorje, the 16th Gyalsey Karmapa and the then-head of the Kagyu tradition of Tibetan Bud-

dism. And don't shrug your shoulders and say, "Big freaking deal" at us, Mr. Smart-Aleck. Nydahl is one of the few Westerners to have achieved status as a fully qualified Buddhist Lama and meditation master—that's especially important in Kagyu, whose students rely on direct interaction with a qualified teacher in order to achieve the full experience of exploring their minds.

Of course, Nydahl will only be a video image during these sessions, but they should be enlightening all the same. Two topics will be covered each evening: "Karma" and "Mahamudra" on October 19; "Meditation" and "Death and Rebirth" on October 26; and "Nature of the Teacher-Student Relationship" and "Personal Relationships" on October 29.

For more information on these video talks, call 496-8267 or 447-1845. For more information about your soul, study the Four Noble Truths, especially truth number four, the Doctrine of Paths, which will lead you to the Eightfold Path, following path number eight, Right Concentration, will lead you to Dhyana, the Fifth Paramita, and it's all downhill (actually, it's all across the river) from there.

Decree of difficulty

It probably won't attract many people to Canadian artist Ian Carr-Harris' upcoming talk at Grant MacEwan Community College to note that one Internet glossary of artistic terms specifically cites his work in its definition of "difficulty." But don't be daunted: he's a major artist, and when he takes the lecture in Room 203 of the GMCC Jasper Place campus (10045-156 St.) on Thursday, October 21 at 1pm, maybe he'll be kind and speak slowly. (Call Rose Clancy at 497-4428 for more info.)

Toronto-born comic Harland Williams may not be a household name, but he's appeared in a surprising number of successful Hollywood comedies. He was the crazy hitchhiker in *There's Something About Mary*, and he popped his head into *Half Baked*, *Dumb and Dumber*, and the recent *Superstar*. Williams will be in town October 1 to host the Homegrown Comic competition, which will select one funnyman from each of eight Canadian cities to perform at the 2000 Crayon. "A Just for Laughs Festival" in Montreal. From there, who knows? Will I be a superstar, as happened with EL veterans Tim Allen, Drew Carey and Ray Romano? Or Superstar, as with Williams? Either way, life's sweet.



Costumed interpreters recreate daily household activities.

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. *Story Time: FRI 15 (10:30 am): Fairy Tale reading. SAT 16 (11 am): Susan MacMillan reading. (1:30 pm): Gabrielle Kruger reading. TUE 19 (10:30 am): Desho Atwal reading. Family Crafts: SAT 16 (11:30 am): Family Activities, birthday party. *2:30 pm: Youth Writing Club. All activities are free.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. SAT 16: Junior Edmonton Stamp Club: Meet & Tidy or Ugly?

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

WOODCROFT LIBRARY 496-1802. SAT 23 (2:30 pm): Puppets, Rumpus.

YMCA Castle Downs, 1150-153 Ave., FRI 29 (7:30-10 pm): YMCA Teen Night Special: High School 3 on 3 Basketball Tournament. Jr. High Halloween Dance. Movies, Halloween Activities. YMCA members free, \$3 non-member. SUN 21 (5-6 pm): Halloween Howl: games, candy, haunted house and more. \$3 YMCA Kid members, \$4 kids non-member, parents a bag of candy.

Lectures/Meetings

BUSINESS & ARTS DOWNTOWN MIXER Edmonton House Suite Hotel, 10205-100A Ave., 424-0463. WED 20 (6:30-7:30 pm): Edmonton House Network Club and Edmonton Patters Guild host after work mixer in Teal's Bistro and lounge. Free admission. Support for Rotary for Children.

CASTLE DOWNS LIBRARY 9 Lake Beaumont Mall, 15333 Castle Downs Rd., 496-1804. MON 18 (7 pm): FreeNet Demonstration (414-5656).

CENTRE COLLEGE FOR WHOLISTIC STUDIES Ascendant Books, 452-5372. THU 21-FRI 22 (2-5 pm): James Minkler-Shermy Balancing act in information round table sessions and book signing 5-8 pm.

EDMONTON BUDDHIST SOCIETY City Hall, Heritage Room. TUE 19 (7:30 pm): Karma (Cause & Effect: Mahamudra) (Highest Buddhist teaching on the nature of mind) video talks by Lama Ole Nydahl.

FAVA 2nd Fl., 9722-102 St., 429-1671. *Last FRI of every month, 7 pm, feature the presentation of finished and in-progress works of our members followed by an intimate forum for discussion of the finer points of working in the media arts. *Third FRI of every month, 7 pm. Have work to show? We've got the facilities, let's share.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4428. THU 21 (1 pm): Ian Carr-Harris: visiting artist lecture series. Free to general public.

LA CITE FRANCHOPHONE New Rm 304, 8527 rue Marie-Anne Gaboury 91 St., 469-0399. THU 21 (7:30 pm): introductory talk to the film: *La Ceremonie*. FRI 22 (7:30 pm): Showing of video: *La Ceremonie*. Claude Chabrol's socio-psychological drama. Free.

LESSARD LIBRARY 6104-172 St., 496-1871. MON 18: Edmonton FreeNet Hands-on Training. (414-5656).

MARS HILL 2nd Fl., 8114-103 St., 435-0202. THU 14 (2 pm): Mental Health Issues Support Group.

MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 459-1582. TUE 19: The Medicine Wheel-Ruby Serbin-speaker.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 452-4661. *Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every 3rd FRI & THU, 7-8 pm; Every 3rd WED & FRI, 2-3 pm, 496-1822: (Oct. 19-22): Take the Tour Out of Our Technology.

TRUC LAM BUDDHIST MONASTERY 11328-97 St. *Every FRI, 6:30-7:30 pm. Learn Buddhist meditation and relaxation techniques. Free, non-denominational classes taught in English.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings *Every WED, 7:30-8:30 pm. How to make money on the Internet.

TOASTMASTERS MEETING *Westridge, Wolf Willow Country Club Community League Hall, 505 Wolf Willow Rd., Jerry @ 427-4911. *Every TUE (7:15-9:15 pm): Communication, personal growth and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings. No charge for guests. *Metron Tower, 7th Fl., 444-4389 (evenings). Every TUES (noon): conquer your fear of public speaking.

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

Literary

AUDREY'S BOOKS 10702 Jasper Ave., 423-3487. THU 14 (7:30 pm): Author: Mary Walters book launch: *Bitters*.

CAPILANO LIBRARY WED 20 (7:30-8:30 pm): 496-1802. FRI 22 (7:30-8:30 pm): Patch Recollections: The Way Things Were: Elsie Garstad stories.

CASTLE DOWNS LIBRARY 496-1804. THU 19 (7 pm): Patch Recollections: The Way Things Were: Elsie Garstad stories.

IDYLWYDE LIBRARY 496-1808. THU 14 (10 am): Talking Book Club. \$2 fee for refreshments. THU 21 (7:30-8:30 pm): Stroll of Poets-poetry for a windy day. MON 18 (7:30-8:30 pm): Onward Ho Bookclub.

ORLANDO BOOKS 10123-82 Ave., 423-7633. Last THU each month, Women in the Arts Poetry Series. FRI 15 (7:30 pm): Author: Carol Maloyan reading from *The Auditory Handbook*. THU 21 (7:30 pm): Poetry book and CD launch: Douglas Barbour with *Carminoval* (sound poetry). Susan Holbrook reading from *Misled*. FRI 22 (7:30 pm): 4 Corners Literary Society launches their second annual review: a collection of poetry, stories, essays, art and photography celebrating the lives and experiences of women from a variety of backgrounds.

PENNY MCKEL LIBRARY SAT 23 (2 pm): Everything You Need to Know about your Family, But Were Afraid to Ask.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. SUN 17 (7:30 pm): Library Book Discussion Group (Take THU every month). TUE 19-FRI 22: The Terror Of Our Technology.

STANLEY A. MILNER LIBRARY 7 St. Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. *Edmonton Chapter of JASNA: Meet on the last SAT of each month.

THE WHITE GROUP Block 1912, Old Strathcona, 104 St., 413-0951. Meeting every second THU.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. *Every SUN evening, Amateur Comedy Show, open mike, pre-screening/auditions. *Every WED (8 pm): Laft City.

FARGOS 10307-82 Ave., 433-4526. *Every SUN: Live Yuk Yuk's comedy night.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. FRI 22 (7:30 pm): Show: Somerville-singer & Zandra Belcomedianne. TIX: \$17.50 adults, \$15 student/seniors.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. *Every SUN: Variety Night hosted by the Atomic Improv Co. THU 21: Just For Laughs Homegrown Comic Competition.

Special events

CHANCE FOR CHILDREN Citadel Theatre, Tucker Amphitheatre, 9828-101A Ave., 448-1505. FRI 15 (7 pm): Scenes from the South: slides, stories, Nicaraguan dancers, reflection from a black traveler to Central America. TIX: \$2 @ door.

FREESTYLE FESTIVAL 99 Shaw Conference Centre, 9797 Jasper Ave., 951-8051. SAT 16 (noon-3 am): DJ's, Sound and Lights, Merchandising, Trade Show Booths, BMX & Skateboarding Demonstrations, Fashion show-all ages every TIX @ Divine.



Cum on feel the noise

Dear Sasha: I am the kind of girl who finds it difficult to maintain, er, my decrum during sex. That is to say, I'm a screamer. And yet, when I'm all by my lonesome and keeping myself amused, I never make a sound, no matter how many times I die the little death. Why? —Noisy Girl

Dear Noisy: I may not know much about the etiquette of the dining room—forks and finger bowls and all that—but I do know tons about the rules of the bedroom, and let me tell you, with great conviction, that during sex, it is absolutely your responsibility to make as much of a fracas as you can. It's simply bad manners to keep your mouth shut. You're getting fucked! This is possibly the best thing that could ever happen, so open up and let 'er rip! What you're saying by making noise is, "Thank you for coming over and pinning my legs to the back of my sofa. Thank you for showing me what the bathroom sink is really for. You are Captain Cunnilingus!"

The Chinese and the East Indians, by the way, believe that the noises you make during sex are all part of the battle of love and help you discharge bad energy. You're probably pretty quiet when you masturbate because you don't have the weight of someone plowing against you, but it wouldn't be a bad idea to make a bit of racket just to free those pent-up bad vibes.

Smear the rod and spoil the child

Dear Sasha: Do you know if those creams for premature ejaculation actually work? Just wondering what my options are in this regard. —Teddy

Dear Teddy: According to stats, 25 per cent of men suffer from your problem and although guys are gobbling up black-market Viagra to solve it, it's only legally available for people who suffer from erectile dysfunction. Here's a couple of products I tested out:

Maintain is a legitimate brand (or at least, legitimate insofar as the label

wasn't slapped on all crooked and the instructions weren't misspelled and poorly translated) which you can purchase at most pharmacies. This product contains benzocaine, a well-known numbing agent which, while slightly stupefying my test subject's penis, did little more than take the shine off my nail polish, a bad feature what with nail polish being all the go these days. My subject described the sensation as "the difference between driving a Porsche, where you can really feel the road, and driving an El Dorado, where you're all cushioned." Sigh. Boys, cars, their dinks. Does it ever end? No notable difference in his normal money shot time.

Product #2 was purchased at one of those Asian pharmacies in Chinatown—the kind that sell things like Women's Lucky Delightful Pills, which cure everything from eczema to epilepsy. The product in question is Suifuin's Kwang Tze Solution (those in the know call it China Brush) and comes in a tiny bottle with a very sober, bespectacled Suifuin scowling out at you from the label. His doleful expression is enough to put you off screwing altogether, but a friend swears he had an erection for two hours after he applied it. However, "Burns like hellfire" and "Please make it stop" were the delirious testimonials of my guinea-penis, who, even with ambient lighting and bare-ass me busting my moves to Barry White's *All-Time Greatest Hits*, couldn't even get a boner, much less maintain one. On top of everything else, his hands and his dog smelled like curry for days. (This doesn't mean, by the way, that the stuff tastes good.) And whatever you do, don't get this crap in your eyes. Ancient Chinese secret gleaned from this experimert: if someone's hopping around the room holding his penis, putting it in your mouth isn't going to help anyone.

Product number three, procured from a sex shop, is Pleasure Balm, from the Kama Sutra company. According to the package, it has "a numbing quality like a wind chill, and it tastes like fresh mint. Or a peppermint stick." I don't know who was in charge of their marketing, but I would have bought a couple more bottles if they'd mentioned that it makes your tongue feel like you've been doing blow all night. It didn't significantly prolong my test subject's erection, but its green and gelatinous texture make it a workable last-minute substitute if you're eating lamb chops and unexpectedly run out of mint jelly. ☉

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Aggregate Society of Visual Arts Edmonton is currently seeking volunteers to assist in the production of a major visual art exhibition which will take place in May/Apr 2000. Many positions available. Get involved today! Info call Diane 471-5731 or e-mail @ aggregateart@yahoo.com.

Jagged Edge Theatre needs you! Looking for a President, Secretary, Publicist and volunteers who love theatre. Call 463-4237.

VERIFIED AUDIT CIRCULATION has released the Initial Audit Report for VUE WEEKLY

The following circulation numbers are six month averages of VUE WEEKLY's weekly circulation in the six month initial audit period.

Initial Audit Period: October 1, 1998 - March 31, 1999

Average Press Run: 23,000 Total Average Qualified Circulation: 18,073

Copies of VUE WEEKLY's Initial Audit Report can be obtained by calling our office.



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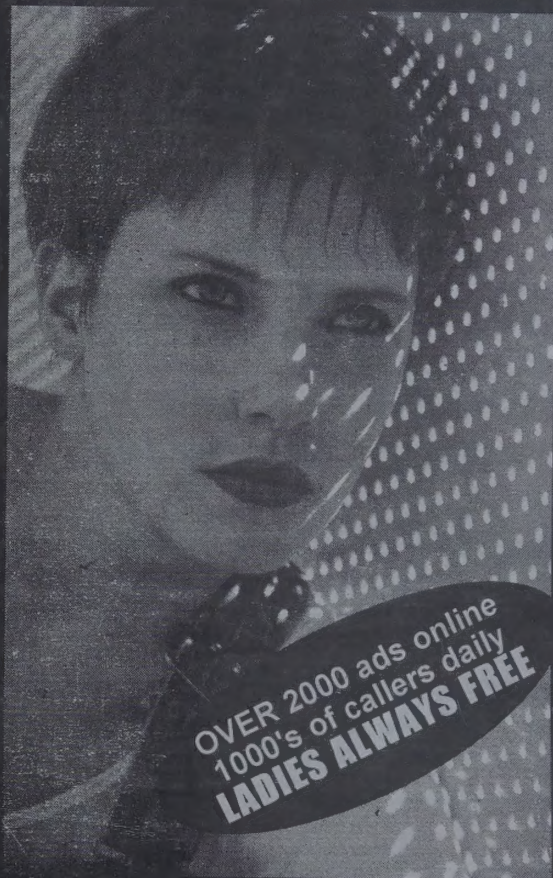
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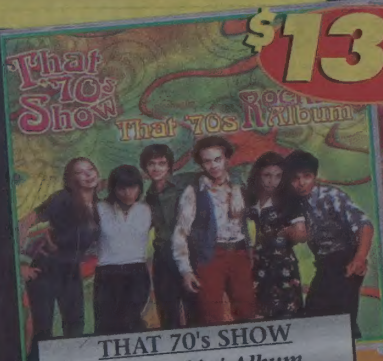
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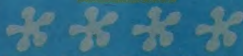
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